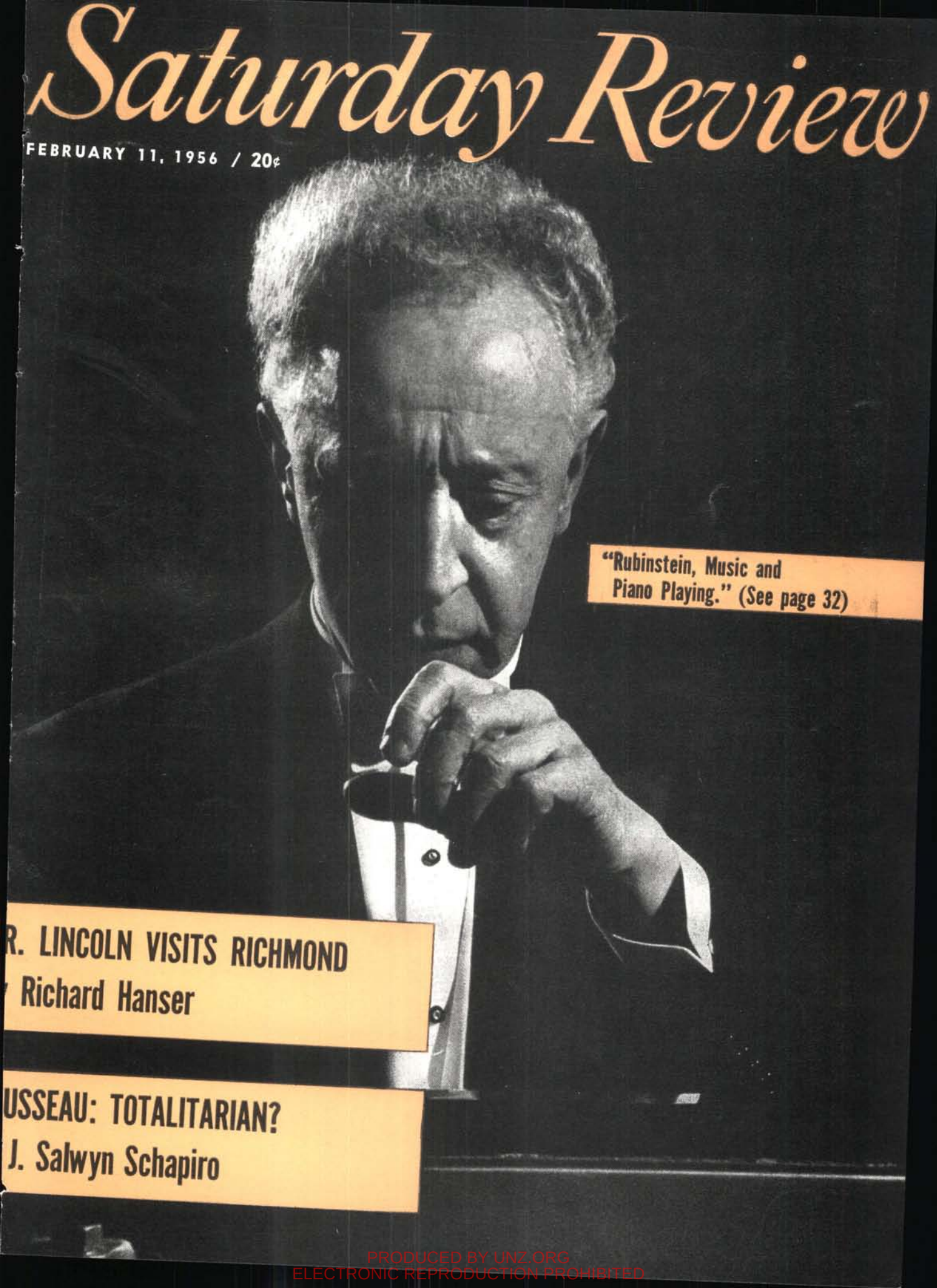
Saturday Review

FEBRUARY 11, 1956 / 20¢



"Rubinstein, Music and Piano Playing." (See page 32)

R. LINCOLN VISITS RICHMOND
Richard Hanser

USSEAU: TOTALITARIAN?
J. Salwyn Schapiro

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

70 million people who once knew freedom wait for words you send

"...and the truth shall make them free!"

You can sponsor a minute of truth for Europe's captive people. And this is why you should:

Suppose for a moment that you are a Czechoslovakian, a Pole, a Hungarian, Bulgar or Romanian—trapped in your Satellite homeland. Now suppose that you hear on the *official* state radio that the U. S. threatens war! Could it be true? How can you *know* where truth stops...and propaganda begins?

Fortunately there is a source—*the honest opposition voice of Radio Free Europe!* Its programs deal with life *inside* as well as outside the Iron Curtain. The truth they spread up to 20 hours a day nourishes the spirit of freedom and the will to resist.

Continued effectiveness of Radio Free Europe depends on private support from millions of Americans who believe freedom can become a reality everywhere. Each dollar sponsors a minute of truth behind the Iron Curtain. *How many will you give?*

Support Radio Free Europe • send your truth dollars to CRUSADE for FREEDOM
c/o Local Postmaster

PUBLIC SERVICE ADVERTISING COUNCIL

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The new book by the author of THE FIFTY-MINUTE HOUR

Must You Conform ?

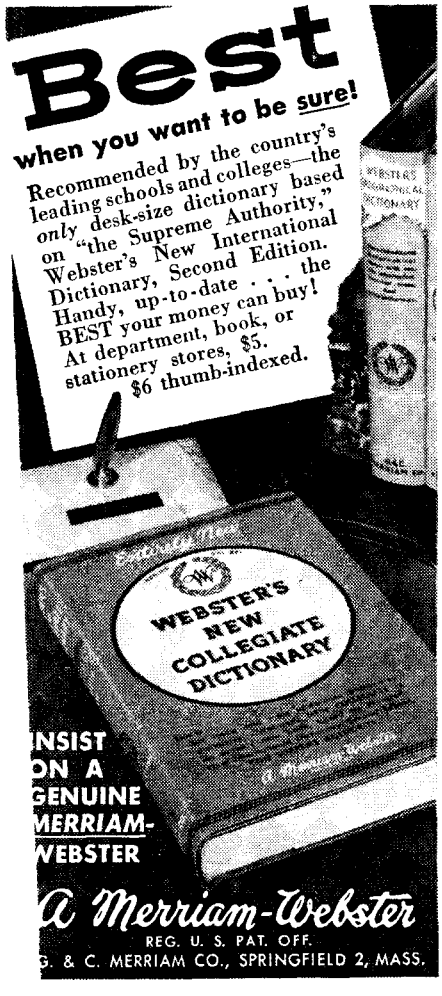
By ROBERT LINDNER

One of America's most fearless writers and psychoanalysts shows what conformity is doing to make — or break — the mind and soul of today's man. It is a book which may shock or delight you . . . enrage or challenge you . . . but you can't ignore it.

PHILIP WYLIE says: "Dr. Lindner uses his writing skill to lock horns with the grimmest demon of our day."

$3.00 at all booksellers

RINEHART & CO. N. Y. 16


Best
when you want to be sure!
Recommended by the country's leading schools and colleges—the only desk-size dictionary based on "the Supreme Authority," Webster's New International Dictionary, Second Edition. Handy, up-to-date . . . the BEST your money can buy! At department, book, or stationery stores, $5. $6 thumb-indexed.
WEBSTER'S NEW COLLEGIATE DICTIONARY
INSIST ON A GENUINE MERRIAM-WEBSTER
A Merriam-Webster
REG. U. S. PAT. OFF.
G. & C. MERRIAM CO., SPRINGFIELD 2, MASS.

The Saturday Review

FEBRUARY 11, 1956

SR/IDEAS

9 Mr. Lincoln Visits Richmond, by Richard Hanser
12 Mencken, 1880-1956, by Gerald W. Johnson
20 The Poverty of Imitation: An Editorial
32 Rubinstein, Music and Piano Playing, by Irving Kolodin
44 Rousseau: Totalitarian? by J. Salwyn Schapiro

SR/BOOKS

14 The Capri Letters, by Mario Soldati
Reviewed by Harrison Smith
15 The Frozen Jungle, by Lawrence Earl
Reviewed by Walter Havighurst
15 The Strong Hand, by Michael Blankfort
Reviewed by Nathan Rothman
16 A Forest of Tigers, by Robert Shaplen
Reviewed by J. G. Hitrec
17 China: New Age and New Outlook, by Pin-Chia Kuo
Reviewed by Kenneth Scott Latourette
18 The Rebuilding of Italy, by Muriel Grindrod
Reviewed by Michael T. Florinsky
19 The Five-Dollar Goldpiece, by Orville Prescott
Reviewed by Robert Halsband
19 Mrs. Fiske and the American Theatre, by Archie Binns
Reviewed by Alan S. Downer
46 Dreaming of a White Bonnet
Reviews by Helen McCully

SR/DEPARTMENTS

4 Trade Winds, by Bennett Cerf
13 Literary Crypt
16 Literary I.Q.
21 Letters to the Editor
22 Broadway Postscript, by Henry Hewes
31 Music to My Ears, by Irving Kolodin
38 *SR* Goes to the Movies, by Arthur Knight
40 Booked for Travel, by Horace Sutton
51 Kingsley Double-Crostic No. 1142

THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S. Vol. XXXIX, No. 6, February 11, 1956. Re-entered as second-class matter January 11, 1952, at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature." Entire issue copyright 1956 by Saturday Review Associates, Inc.

(Advertisement)

The subject of treason has always been a fascinating one to read about, and it becomes even more so in an age when one man, by betraying his country, could conceivably help bring about the destruction of the entire world.

In his new novel, "Mr. Hamish Gleave," Richard Llewellyn, the author of "How Green Was My Valley," has drawn a thought-provoking, full-scale portrait of a traitor.

Suggested by the recent MacLean-Burgess case, "Mr. Hamish Gleave" tells the story of a British Foreign Office official who turns over to the Russians state secrets of his country.

Hamish Gleave is motivated neither by an idealistic desire to save the world, nor by ideological conviction, but instead acts out of a purely selfish desire to live more comfortably. As a result, his decision, although it does not bear the author's approbation, becomes terribly understandable.

In addition to being the study of a traitor, "Mr. Hamish Gleave" is also a revealing picture, reminiscent of J. P. Marquand at his best, of the life of an upper-class Civil Servant in the Welfare State.

But even more it is a fine suspense story, one in which the reader finds himself intimately involved as Hamish Gleave is caught up in a tide of events which carries him steadily on to his final decision.

L. L. Day

EDITOR-AT-LARGE

"Mr. Hamish Gleave" $3.95, by Richard Llewellyn, is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, including the Old Corner at 50 Bromfield in Boston.

Doubleday has also published 8 new Image Books, paperbound books for Catholic readers, and 8 new Anchor Books, paperbound books for the permanent library of the serious reader. There will also be 5 more Anchor Books issued in March. For complete lists of all Anchor and Image titles, send a card to L. L. Day, Dept. SR, 575 Madison Ave., N. Y. 22.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Random House BOOKS

Ten North Frederick

By **JOHN O'HARA.** "The most challenging novel of the year."—CHARLES POORE, *N. Y. Times.* $3.95

THE Five-Dollar Gold Piece

By **ORVILLE PRESCOTT.** A charming, informal autobiography by the influential book reviewer for *The New York Times.* $3.50

A Change of Climate

By **JAY WILLIAMS.** Hilarious chronicle of a pilgrimage from Connecticut to Majorca. $3.50

The Three Legions

By **GREGORY SOLON.** A novel of the defeat of three mighty Roman legions by Arminius, prince of the German barbarians. $3.75

ON THE TRACK OF Prehistoric Man

By **HERBERT KUHN.** The astonishing story hidden in the cave paintings of France and Spain. $3.95

The Fiction Factory

By **QUENTIN REYNOLDS.** A fascinating 100-year history of the great publishing house, Street & Smith. $5.00

At all bookstores, RANDOM HOUSE, N. Y.

TRADE Winds

THE LITERARY SCENE

•• In New York, the 1956 National Book Award ceremonies, with Senator John F. Kennedy as speaker and Virgilia Peterson as mistress-of-ceremonies, received more advance whoop-de-do in the press and among booksellers than all other annual literary prize contests put together, and emphasized the remarkable results achieved by close cooperation of America's publishers, booksellers, and book manufacturers. Since advance copies of this issue of the *Review* will be circulated before the

1956 winners are officially announced, it would be unfair to reveal their names, but it is already apparent that, through booksellers' enthusiasm, this year's winners will benefit as never before by an immediate increase of sales.

•• In Las Vegas, Herb Stein, gathering material for a possible book, interviewed a famous gambler named Nick the Greek. "What was the biggest thrill in your life?" asked Herb. "Winning $50,000 on one roll of the dice," answered Nick. "And your second biggest thrill?" "Losing it on the next roll."

•• In Oxford, Ohio, Bob White hailed the Ford Foundation as a Money-Splendored Thing.

•• At Columbia University, Leon Seltzer read an ad for a new transistor radio and blew his top. "This radio," boasted the copywriter, "looks like a book, but when you open the cover and turn the dial there's a world of entertainment." "How's for opening a *real* book?" countered Seltzer. "It looks like a book, and by gosh, it *is* a book. Its batteries last forever; there are no tubes to blow out, and no service charges. All you need to operate it is a brain—if you've got one." Hear, hear!

•• In Keokuk, Iowa, a sportswriter left his office and didn't return for eight months. Then he sat down nonchalantly at his desk and turned in a routine column as though he hadn't been away a day. "What happened to you?" demanded the editor. "I was crossing the street to dig up an item for a fishing story," explained the writer, "when who should I run into but Huckleberry Finn."

•• At New York University, Bill Jovanovich, president of Harcourt Brace, opened an address on "The Structure of Publishing" with the following observation:

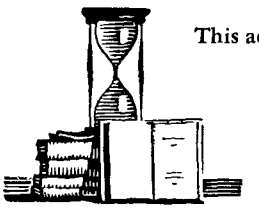
> In book publishing there is paradox, if nothing else. It has an aura of age yet it is, in its present form, a relatively young business. In many publishing offices the fumed oak is really stained plywood. Again for all of its obvious financial ills, publishing is that rare phenomenon: a free enterprise in a not-so-free economy. Unprotected though they are, new houses are founded yearly. Still another paradox. Publishing has of late been invested with a measure of public prestige—I note that recent movie heroes and tortured young men in current novels are more often editors than brokers—yet the publishers may be ill-regarded by his associates. To his authors he is oftentimes a scoundrel; to his bankers, an idealist.
>
> But one must expect contradictions of this sort, for publishing is a halfway house between art and business. I like to believe that the publishing house is where thinking men meet, a place where creation is the daily order of business. Lest this sentiment seem the consolation of a frustrated writer turned businessman, let me report that I recently told one of our authors that I would not change places with him, for while he creates a work every two years or so, I help to create one almost every day. Of course it is such remarks that endear publishers to authors.

•• In London, a gushing admirer introduced herself to Dame Edith Sitwell at a literary tea. "Yesterday," the admirer exclaimed, "I almost bought one of your books." "Now," admonished Dame Edith, "you mustn't spoil me."

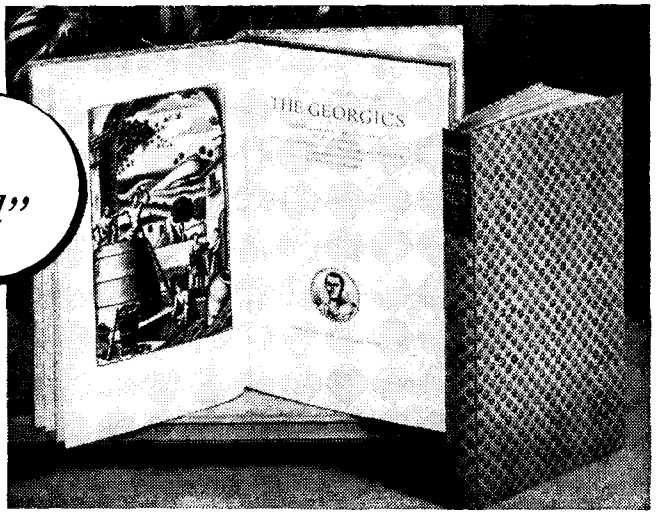
•• In Indiana, there was a lot o excitement on the campus of a girls college one night last month. A fir broke out in the students' book ex change and spread to a new dorm tory. It took the volunteer fireme

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TO PARAPHRASE OUR FRIENDS IN WALL STREET:
This advertisement is not intended to offer anything for sale to anybody, not even residents of New York State



"the best poem ever written,
by the best poet that ever lived"



THIS WAS in Italy. The year was the thirty-seventh before the birth of Christ. The people were mighty hungry, for there was a famine in the land. The government had dispossessed many of the farmers, in order to give their farms to the returning all-conquering soldiers as a kind of political bonus; the soldiers didn't know what to do once they were "down on the farm," and many farms had gone out of production. Result? Italy faced a shortage of food.

The Emperor was the Augustus called Octavian. He sat about with his Ministers, trying to determine what to do. Mind you, there was none of that guff which was taught us when *we* were children in school, about the noble Romans lying around on divans and eating themselves silly and then regurgitating so that they could eat themselves silly all over again; there was just nothing to eat and/or regurge.

So what do you think the Emperor and his Ministers decided to do? Do you think they persuaded the farmers to grow more wheat by developing far-flung "research, housing and credit" programs, as *we* have done in our enlightened age? Do you think they urged the farmers to grow more wheat on the government's guarantee of profits, as *we* have done in our enlightened age?

Well, they didn't.

They persuaded a poet to write a poem!

ANYWAY, that one of Octavian's Ministers whose name was Caius Cilnius Maecenas made the suggestion and carried it out, too. He is the fellow to whom Horace addressed so many grateful poems that the name of Maecenas has become the synonym for a munificent patron of the arts. He was a member of a wealthy and ancient Etruscan family, a patron of letters and a statesman. He was the most trusted of all Octavian's friends after the death of Julius Caesar.

It was Maecenas who made the suggestion that, to make short shrift of the famine, they should commission a poet to write a poem. He had a special poet in mind, his friend Virgil. He went to Virgil, and commissioned him to write a poem, a poem in praise of agriculture, a poem which would tell the soldier-farmers what to do as farmers, how to tend cattle and grow crops, a poem which would result in bumper crops to feed the Italian belly.

WHAT *was* the result? Well, it is certain Virgil *couldn't* have had an immediate influence upon the farmers. For he worked so lovingly upon each line of his poem, shaping and re-shaping the exquisite words, that it took him *seven years* to complete it!

Yet that poem, commercially commissioned as a governmental propaganda pamphlet, had its influence on posterity. One thousand seven hundred and twenty-seven years later, the Englishman John Dryden referred to that poem as "the best poem ever written by the best poet that ever lived."

And now you are holding in your fortunate hands your copy of the Heritage edition of this "best by the best" poem, planned by an Italian designer who may very well be the best designer of books in Italy today, and illustrated with wood-engravings by an Italian painter and xylographer who may very well be the best xylographer in the world today.

That is why we now set out to tell you something about: a) the poem; b) the poet; c) the printer; d) the xylographer; and e) this edition.

A *georgic* is (thus to save you a trip to consult your dictionary) a rural poem, anything which relates to agriculture and rural affairs. A *didactic poem* is one which is intended to teach, to be instructive. *The Georgics,* by Publius Vergilius Maro, has been called by Macaulay "the finest didactic poem in any language." In the introduction to this edition of *The Georgics* Professor George F. Whicher says: "Virgil is 'the best poet' in the sense that he absorbs and utilizes with deliberate and conscious artistry the best of what has previously been done. *The Georgics* is 'the best poem' because it supplies the finishing touches that perfect the labor of generations. Virgil is the very type of self-conscious literary artist, a poet's poet if there ever was one." . . . .

You want more? The words you have just been reading are an excerpt only, they represent the beginning lines of a current issue of THE HERITAGE CLUB SANDGLASS. That is a small and unpretentious and (it is hoped!) inoffensive leaflet which is sent each month to the members of The Heritage Club. If you are interested in reading the remainder of *this* issue of the SANDGLASS, and in receiving future issues too, you need only fill out and send us the coupon below. You will not be offered a membership in THE HERITAGE CLUB! Memberships in the Club are not always available, and this is one month in which they are not. We are willing to put you on the subscription list now because you *might* be interested in having a membership if and when one is available.

FREE SUBSCRIPTION

To: GEORGE MACY, DIRECTOR
THE HERITAGE CLUB
595 MADISON AVENUE, NEW YORK 22

Please send me a copy of The Heritage Club SANDGLASS which describes the Club's new edition of *The Georgics of Virgil* and please send further issues of the SANDGLASS to me in the future. I do understand that I am *not* being offered a membership in the Club: only this free subscription.

NAME _____

ADDRESS _____

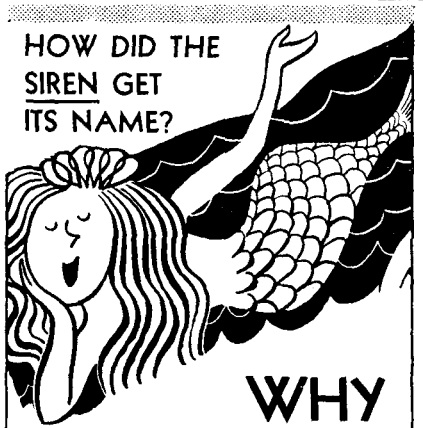
CITY _____ SR-S1

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Why John Gunther reads The Reader's Digest

"I am fond of The Reader's Digest on all sorts of scores, but mainly because it always lives up uncompromisingly to being what its name implies—a service to readers. In a dozen languages—Inside Europe, Inside South America, Inside Africa—it brings readers an invaluable cargo of pleasure, information and encouragement sifted scrupulously and zealously from printed pages all over the world."

John Gunther, author of the current best seller "Inside Africa"



HOW DID THE SIREN GET ITS NAME?

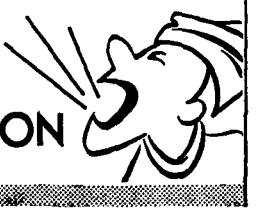
WHY YOU SAY IT

Webb B. Garrison

Illustrated by Henry R. Martin

You'll learn how in this book of fascinating facts behind over 700 everyday words and phrases. An irresistible combination of entertainment *and* information. Read it, quote it, share it with your friends!

$3.95
AT ALL BOOKSTORES



ABINGDON PRESS

GREAT BOOKS SEMINAR IN EUROPE

July 1-Aug. 11, 1956—$1,375

HOMER PLATO SOPHOCLES in Greece—9 days
VIRGIL, ST. AUGUSTINE.....in Rome—7 days
DANTE, MACHIAVELLI....in Florence—7 days
CALVIN.....in Geneva—3 days
ROUSSEAU, PROUST.....in Paris—6 days
CHAUCER, SHAKESPEARE in England—7 days

First class hotels, fine meals, magnificent sightseeing, excursions, theatre, opera, etc.

For additional information write

ST. JOHN'S COLLEGE
Annapolis, Maryland, or
STUDY ABROAD, INC.
250 W. 57 St., N.Y.C. JU 6-3608

The Amazing Story of St. Germaine

By Msgr. Joseph A. Keener

Pope Gregory XVI called Germaine "The Saint We Need" and Pope Pius IX added, "Go to Germaine." Once you come to know this lovely girl, you will never be able to get her out of your mind—or your heart.

Order the remarkable story of St. Germaine today. 45 pages, single copy only 15c.

Write for liberal rack or group discounts

C. F. PETELLE, Box 289, Maywood, Ill.

two hours to put out the fire. Then it took the girls three hours to put out the volunteer firemen.

•• *In Washington, the Kiplinger* Agency pointed out that the population of U.S. is now 167 million, predicted that by 1965 it would be 190 million, and by 1975 more than 221 million. Publishers of juvenile books sat back happily and counted their blessings.

•• In "Moon Over Miami" Jack Kofoed tells of a Beach hotel owner who reported to the police that his piggy bank had been stolen. "In other cities," notes Kofoed, "this might have caused a quizzical lifting of police eyebrows. Not in Miami Beach. This operator had not stuffed his toy depository with mere nickels and dimes; *he* had saved nice new, crisp hundred-dollar bills. Estimated loss: $15,000!"

•• In Philadelphia, Frank O'Connor, whose Irish short stories are among the very best, told *Holiday* magazine's Caskie Stinnett, "The short-story writer is too scrupulous, too honest to write for the theatre. The dramatist must get a certain person to a certain place at a definite time, and the short-story writer knows damned well that he couldn't possibly be there at that time. To be a good playwright, in other words, you must be a terrible liar. Moreover, the playwright really has to be a heavyweight in the boxing sense, swinging his biggest punch as often as he can. The short-story writer is quite different: he is a fencer."

Continued O'Connor, "When I find that I'm much more excited about a student selling a story than I am about selling one of my own, I know I'm in trouble. Besides teaching, I lecture too. I remember drinking beer with Dylan Thomas one day and telling him that the reason I accepted lecture engagements was to buy myself something I wanted—a new wireless set or an album of records. Thomas said he lectured for the same reason and the first thing he bought himself after a lecture was a double Scotch. Poor fellow. He was a very gentle person."

•• In Hollywood, that Hayworth gir is said to be launching a new maga· zine. Title: *Rita's Digest.*

•• At a book-and-author luncheor somebody asked, "I wonder where th dime novel has gone?" "It's gone, answered Quentin Reynolds, "t $3.95."

•• In Wall Street, John Straley introducing a reverse TV set, enablir

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

people at wrestling bouts and ballgames to see what's going on in bars.

• • In his Lexington Avenue hacienda, Playwright Gus Goetz has perfected a new ploy for discouraging inveterate telephone gossips. In the very midst of one of their perorations, he suddenly begins hollering "Hello! Hello!" implying that the connection has been cut off. After the fifth or sixth hello the most hardened gossiper gives up in disgust.

• • In Rochester, the *Times-Union* has published "No Pure Delight," a collection of Howard Hosmer's warm and friendly columns.

• • In "Bookmen's Bedlam" (Rutgers University Press), Walter Hart Blumenthal tells of a nineteenth-century English collector named James Edwards who loved his books so dearly, he directed in his will that his coffin be fashioned from the shelves of his library. Another Englishman, Augustine Birrell, ordered a nineteen-volume set of the works of Hannah More buried deep in his garden. "The books take up too much room on my shelves," he explained, "and are just as likely to be dug up from the garden as to be picked out for reading here." A third British subject, Lady Gough, assured herself a measure of immortality by forbidding the placing of books by male authors in her library alongside books by female authors—unless, of course, they were married.

• • In "The Nylon Safari," Mrs. Stuart (Rehna) Cloete, explains why, as far as gallivanting through the African jungle is concerned, she's gone about safaris she can go.

• • In Far Rockaway, Hector Nussbaum, noting that his son was absorbed in a book about Custer's last stand, proposed, "I'll teach you to talk like an Indian if you'd like." The skeptical son asked, "How?" "See," beamed Papa Nussbaum. "You're learning already."

—Bennett Cerf.

Solution of Last Week's

Kingsley Double-Crostic (No. 1141)

THOMPSON:

ASSIGNMENT : CHURCHILL

The tired reminder about the policeman's life is a glacial truth: being indispensable but not quite welcome; being forever present and as forever invisible; being always out of conversations but never out of earshot; being responsible.

*"With this record, MacArthur seemingly closes his case before the bar of history."**

MACARTHUR

HIS RENDEZVOUS WITH HISTORY

by Maj. Gen. Courtney Whitney

The man behind the towering public figure revealed at last by a close personal friend and wartime aide who authoritatively corrects many of the false impressions spread upon the public record.

"This book is apparently Douglas MacArthur's valedictory. It is also his apologia and his justification, the record of his claim to fame, the narrative of his achievements, the summation of his remarkable responsibilities in World War II, in the occupation of Japan and during the Korean war."—*N. Y. Times Book Review**

"The long awaited story of MacArthur since Pearl Harbor . . . a work of great historic value, for it must remain definitive in the light of MacArthur's refusal to write his own story." —*Chicago Tribune*

"No book expresses MacArthur's views more directly than this; no book will do more to delight the general's friends or to infuriate his foes." —*New York Herald Tribune*

"A meaty, fact-laden, opinion-laden, coldly passionate, valuable, provocative, readable book in total admiration of his subject. Supporters and critics alike, I think, should welcome (it)." —Roscoe Drummond

"It is, first of all, a better book than Willoughby's because it is more comprehensive, more human. Whitney produces a warmer, clearer picture of MacArthur the man as well as MacArthur the soldier—to the extent that there is a difference between the two." —*Chicago Sun-Times*

576 pages—$6.75 at most bookstores

ALFRED A. KNOPF, *Publisher*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RUBINSTEIN

...and he's on RCA VICTOR records!

"Poetic fire sets aflame his Beethoven and Brahms . . . how highly he is regarded by composers . . . is demonstrated by the fact that nine of them have dedicated works to him . . . Surely his musical world is an expansive one, surely in that world he is king." *Men and Women Who Make Music*, David Ewen.

***A "New Orthophonic" High Fidelity recording*
Nationally Advertised Prices

**The "Appassionata" and "Pathétique" Sonatas. Long Play (LM-1908) $3.98

**Artur Rubinstein plays Chopin Waltzes (Complete) Long Play (LM-1892) $3.98

Rubinstein records you'll want to own:

**Concerto No. 1 (Brahms). Chicago Symphony Orch., Reiner, cond. Long Play (LM-1831) $3.98

**Concerto No. 1 (Chopin). Los Angeles Philharmonic, Wallenstein, cond. Long Play (LM-1810) $3.98

RCA VICTOR

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
FEBRUARY 11, 1956

MR. LINCOLN VISITS RICHMOND

"Now he belongs to the ages," was Secretary Stanton's remark on learning of the assassination of the President the evening of April 14, 1865, only nine days after the junket to Richmond described below by Richard Hanser. Few incidents in Lincoln's great life better display his magnanimity of spirit than his visit to the Confederate capital—so different from a triumphal entry—only nine months after a wearisome political campaign, in which he considered his defeat "exceedingly probable," and after four years of dreadful civil war.

The President's entry into Richmond, April 3, 1865.

By RICHARD HANSER

GENERAL GRANT sent the invitation from the front. Momentous events were in the making and the commander of the Union armies wished to confer with the President. "Besides," he added, "the rest will do you good."

Lincoln decided to go, but first there was a matter of some delicacy to be settled. Capt. John Barnes of the armed dispatch boat *Bat* was summoned to the White House.

The President greeted him amiably, but with a certain shyness. He told the captain that Mrs. Lincoln wanted to go along—and could the *Bat* provide . . . er . . . facilities for her and maid? It was Capt. Barnes's turn to stammer. He had to tell the President that the ship was totally unsuited "to the private life of womankind."

"Well," said the President, "I understand, but you will have to see Mother."

Mother was not to be put off, and the plans were accordingly changed. The party, including little Tad Lincoln, embarked instead in the graceful but unarmed steam-yacht *River Queen*, with the *Bat* as escort. On March 23, 1865 the little convoy sailed down the Potomac toward the battlefront and toward the climax of Abraham Lincoln's Presidential career.

At Union headquarters in City Point, Virginia, on the James River, the President conferred with Grant and Sherman aboard the yacht. The grinding anguish of the Civil War was visibly nearing the end, but Lee still held Richmond. The thorny question arose as to what was to be done with Jefferson Davis, the president of the Confederacy, and other Southern leaders after victory. Lincoln used a homely little story to let his generals know how he personally felt about Davis and the others. He told of a man who had taken the temperance pledge and ruefully rejected a drink offered by his host. While a lemonade was being prepared the host suggested that it would, after all, taste much better if laced with a dash of brandy from a nearby bottle. The teetotaler agreed this would be a fine idea—if it could be done "unbeknown" to him. Both generals got the idea: if Jefferson Davis were allowed to slip away "unbeknown" to the President, that was the way he wanted it.

As Sherman and Grant returned to their commands to finish the war once and for all, each carried away his own illustration of Lincoln's unfailing humility and tact.

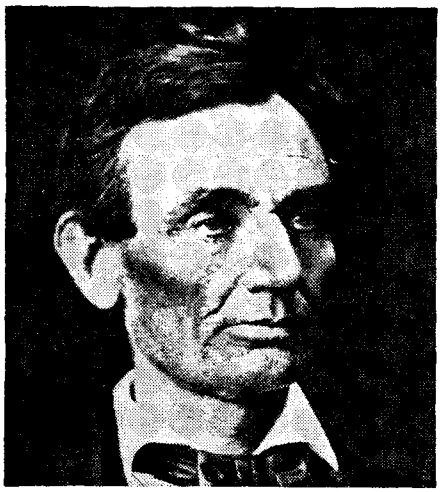
"Sherman," said the President at parting, "do you know why I took a shine to Grant and you?"

"I don't know, Mr. Lincoln. You have been extremely kind to me, far more than my deserts."

"Well," said Lincoln, "you never found fault with me."

Grant, back at his headquarters to launch the last thrusts that would pry

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—Photo by Alexander Hesler; June 3, 1860.

—Photo by Alexander Gardner; April 10, 1865.

THE PERILS OF PRESIDENCY: The first portrait was taken just before Lincoln's election in 1860, when he was an immensely powerful frontiersman of fifty-two. Only four-and-a-half years later, in a photo made four days before his death, we see the passions of war and office etched deeply into a tired face. Of course, the Executive was not a very polished establishment in Lincoln's time: the President continually had to needle his generals who had "the slows" (and campaign against one of them, McClellan); and his filing cabinet for important papers was his famous stovepipe hat, which his secretary ever afterward looked at with a great deal of "reverent irritation."

Lee out of Richmond, told his staff officers: "The President is one of the few visitors I have had who has not attempted to extract from me a knowledge of my movements, although he is the only one who has a right to know them."

When the fighting flared up Lincoln himself went to the front lines and saw the dead and dying in Blue and Gray sprawled grotesquely over the field where a brief, bitter action had been fought for Fort Stedman. The brooding melancholy of his gray-brown eyes deepened as he watched the burial parties at work, the doctors binding up torn flesh, the drawn, drained faces of the prisoners.

From City Point the President followed Grant's movements on his maps and sent bulletins written in his own hand back to the War Department in Washington. He reported hearing heavy cannon and musket fire near Petersburg. "It seemed to me a great battle," he wrote, "but the older hands here scarcely noticed it. . . ." Lincoln's dispatches found their way into the press and were so readable that the *New York Herald* jocularly offered him a job as correspondent in any future war "at a salary of one hundred dollars a week, his rations and a fresh horse every six months." The last cartoon of the President by Thomas Nast showed him writing a war bulletin with a quill pen on the head of a drum.

Lincoln shifted his headquarters from the *River Queen* to the Navy flagship *Malvern*. When Admiral David Porter asked him how he passed his first night aboard the President answered, "I slept well, but you can't put a long blade in a short scabbard. I was too long for that berth."

The Admiral gave secret orders to the ship's carpenters, and the stateroom was radically altered. The next morning Lincoln reported, "I shrunk six inches in length and about a foot sideways last night."

As the fury of the fighting mounted and the wounded came streaming back, the President toured the hospitals indefatigably, shaking hands until even his powerful arm ached. Once he was warned away from a certain row of tents. "Mr. President," he was told, "you do not want to go in there."

"Why not?"

"They are sick *rebel* prisoners."

"That is just where I want to go," said Lincoln, entering the nearest tent.

One ward for Union officers included a lone Confederate soldier, Colonel Harry L. Benbow of South Carolina. The President went down the row of cots, shaking hands and saying encouraging words as he went.

"Then he halted beside my bed," Col. Benbow related afterwards, "and held out his hand."

The Colonel was lying on his back, his knees drawn up, his hands folded across his breast. He looked into the face of the gaunt, shambling man who was smiling gently down at him.

"Mr. President," said Benbow, "do you know to whom you offer your hand?"

"I do not."

"You offer it to a Confederate colonel who has fought you as hard as he could for four years."

"Well," said Lincoln, "I hope a Confederate colonel will not refuse me his hand."

"No, sir," replied Colonel Benbow of South Carolina, "I will not." And he clasped the President's hand in both of his.

AT THE front Grant's crunching pressure was inexorably cracking Lee's sparse and tenuous line. The seal on Richmond's doom came quietly, in the hush of St. Paul's Episcopal Church, on the Sunday morning of April 2nd. Jefferson Davis was seated in the family pew amid a congregation that consisted mostly of women—women dressed in black. The door of the church opened and a road-worn cavalry officer tip-toed down the aisle, holding on to his sword so that its clanking would not disturb the service. The worshippers lost their interest in the sermon and craned tensely as the cavalryman handed a note to Jefferson Davis. The rustling of the paper was audible in the solemn silence as Davis unfolded the note and read: "I advise that all preparations be made for leaving Richmond tonight . . ." It was signed "R E Lee."

Jefferson Davis arose from his pew, his face rigid and white, and left the church. Next day the city fell.

"I want to see Richmond," said Lincoln.

The flagship *Malvern* took the President and his party up the river through obstructions that blocked the channel, past the floating bodies of dead horses, pausing now and then for "torpedoes" (mines) to be cleared out of the way. A fog of smoke hung over the burning city, and Confederate cannon thrust their muzzles ominously from the river banks. But the cannoneers were gone. Instead, Federal soldiers were fishing from the abandoned fortifications.

One by one the ships racing up the river to be first to reach the city ran aground. The *Malvern* passed them all until she, too, grounded. Admiral Porter put Lincoln and little Tad in a twelve-oared barge, and the Presidential party stepped ashore on the shabby and forsaken outskirts of Richmond, Virginia.

With no ceremony, guarded only by the sailors from the barge, with no bands playing and no banners flying, the President of the United States of America entered the capital of the Confederate States of America after four long years of civil war. The reception committee consisted of twelve Negroes who happened to be digging near the landing. One of them looked up and shaded his eyes with his hand. He dropped his spade and ran forward.

"Bless de Lawd!" he shouted. "Dere is de great Messiah! He come at las

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to free his chillun from der bondage! Glory Hallelujah!"

The other Negroes swarmed around the President and fell to the ground at his feet, crying and kissing his shoes.

"Don't kneel to me," said Lincoln, embarrassed and distressed. "That is not right. You must kneel to God only, and thank Him for the liberty you will hereafter enjoy."

All around the streets had been deserted, but now suddenly they teemed with people, crowding and jostling the President and his party as they tried to make their way into the city. It was a hot, dusty day and the walk into Richmond was two miles long. At windows from which any fanatic could have shot the President sullen faces glowered, and there was tension and menace in the throng along the way. Lincoln strode forward, fanning his perspiring face with his tall hat, his black silk cravat askew and the long tails of his frock coat flapping. "His face was set," an eye-witness reported. "It had the calm in it that comes over the face of a brave man when he is ready for whatever may come." At his side, wide-eyed and excited, trotted twelve-year-old Tad, the little tongue-tied son he loved so well and who was with him now in this supreme moment, "the high point in Lincoln's life."

Even in Richmond there were those who welcomed Abraham Lincoln with all their hearts. Once when the party was stopped by the crowd, a white man forced his way toward the President calling, "God bless you Abraham Lincoln! You are the poor man's friend!" Admiral Porter stopped him, anxious to protect the President as best he could. The man was left behind, throwing his hat in the air for joy. A lovely seventeen-year-old girl, disheveled and grimy from squirming through the sweating crowd, offered a bouquet to the President and made him a bashful little speech. As they passed a bridge, the President noticed a woman with the Stars and Stripes draped around her shoulders, waving to him.

They passed the malodorous Libby Prison where thousands of Union soldiers had been caged like cattle. "Pull it down!" some people shouted when they saw the President looking at it. 'We will pull it down!"

"No," said Lincoln, "leave it as a monument."

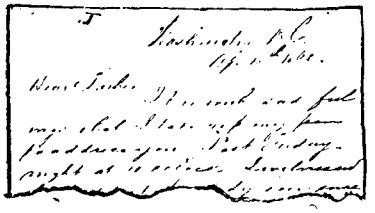
Not everyone could believe that Abraham Lincoln had actually appeared in person in the heart of Richmond.

"Is that old Abe?" a Union soldier shouted, and an aged Negro shrugged skeptically. "Go 'way," he muttered,

(*Continued on page* 48)

A Son Writes of the Supreme Tragedy

EDITOR'S NOTE: *The following eye-witness account of the assassination in Ford's Theatre is published with the kind permission of Mrs. John W. Root of Chicago. Mr. Knox—the author—was Mrs. Root's grandfather.*



Dear Father:

It is with sad feelings that I take up my pen to address you. Last Friday night at 10 oclock, I witnessed the saddest tragedy ever enacted in this country. Notwithstanding my promise to you not to visit the theatre, I could not resist the temptation to see General Grant and the President, and when the curtain at Ford's rose on the play of Our American Cousin my room mate and I were seated on the second row of orchestra seats, just beneath the president's box. The President entered the Theatre at 8½ o'ck, amid deafening cheers and the rising of all. Everything was cheerful, and never was our magistrate more enthusiastically welcomed or more happy. Many pleasant allusions were made to him in the play, to which the audience gave deafening responses, while Mr. Lincoln laughed heartily and bowed frequently to the gratified people. Just after the 3d Act, and before the scenes were shifted, a muffled pistol shot was heard, and a man sprang wildly from the national box, partially tearing down the flag, then shouting " 'sic semper tyrannus', the south is avenged" with brandished dagger rushed across the stage and disappeared. The whole theatre was paralized.

But two men sprang for the stage, a Mr. Stewart and myself. Both of us were familiar with the play, and suspected the fearful tragedy. We rushed after the murderer, and Mr. Stewart being familiar with the passages, reached the rear door in time to see him spring on his horse and ride off—I became lost amid the scenery and was obliged to return. My roommate had followed me and secured the murderers hat. The shrill cry of murder from Mrs. Lincoln first roused the horrified audience, and in an instant the uproar was terrible. The silence of death was broken by shouts of "kill him," "hang him" and strong men wept, and cursed, and tore the seats in the impotence of their anger, while Mrs. Lincoln, on her knees uttered shriek after shriek at the feet of the dying President. Finally the theatre was cleared and the President removed. Still greater was the excitement in the city. Rumors of the murder of Secy Seward and his son reached us as we gained the street. Mounted patrols dashed every where, bells tolled the alarm, and excited crowds rushed about the avenues. Despair was on every countenance, and black horror brooded over the city. Until long after midnight I was detained at Police Hd Qrs, giving my evidence, and when I sought my room, in a distant part of the city—dark clouds had gathered in the heavens, and soldiers sternly paced their patrol. May I never see another such night. I could not sleep, I could only think, till thought was weary, and in despair thought again.

Yesterday morning the president died. At 8½ o'ck, the kindest, noblest, truest heart ceased to beat, and Abraham Lincoln was dead. . . . Bitter, bitter will be the tears of repentance. But I cannot write of it.

Andrew Johnson has been sworn. His speech was simple. "The duties now are mine, the results are God's." I trust he may perform his task faithfully, but oh, for the Confidence, and the hope that we had in Lincoln. Like a ship without a rudder is the nation tossed. Outwardly are we quiet, but in each heart, what terror, misgiving and despair—

But I must cease—Lotta and Will R—left here Friday night. I presume by this time they are with you. From them you can learn of me better than I can write. Love to all.

Your affec son

[*Washington, April 15, 1865*] Jas S. Knox

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HENRY L. MENCKEN
[1880-1956]

By GERALD W. JOHNSON

H. L. MENCKEN's "Prejudices," especially the first three volumes, his *American Mercury* 1924-1934, his "American Language" with its supplements, and his "Days," in form an autobiography but in fact a social history of extraordinary color and texture, constitute a body of work commanding the respectful attention of the literary world. As critic, as editor, as philologist, and as historian the man made original and arresting contributions to the national letters; and a writer who has scored in four separate fields is sufficiently unusual to deserve careful scrutiny and analysis. His passing may be relied on to draw all pundits to their typewriters or dictaphones.

But there was also a character known as Henry Mencken to a relatively small circle in Baltimore and to an even smaller group outside the city; and he was, at least in the opinion of this writer, more remarkable than the H. L. Mencken known to everybody. His passing on January 29 also deserves notice, not in the style of literary analysis, but in the plain speech of the unschooled, in which he was as expert as he was in the language of the Academy.

This man was conspicuously kindly and polite. The information may come as a stunning surprise to those who are familiar only with the roaring invective of which H. L. Mencken was master and the acid wit in which he barbecued heroes and demigods of all sects and fashions; but I refer, not to H. L. Mencken, the public figure, but to Henry Mencken, citizen of Baltimore. He was fully aware of this distinction and drew it sharply himself; as far as he could, he screened Henry Mencken from the observation of press and public, while thrusting H. L. Mencken to the fore.

He once told a friend that when he went into the Stork Club in New York and the diners stared and then turned to whisper to each other, he thought it was swell; but when the same thing happened in Miller's Baltimore restaurant he found himself perspiring and acutely uncomfortable. For that reason he commonly avoided the big places, especially when dining alone. What café society calls "a celebrity" appeared to his realistic eye merely as a curiosity, and he hated the idea of being a curiosity in his home town.

—*Wide World.*

HLM going off to Europe in 1938.

But he was, of course. No such vivid personality could live anywhere without being something of a curiosity, no matter how sedulously he might avoid outward eccentricity. Mencken avoided it. He was of medium height, five feet eight or nine, but stocky enough to look shorter. Clean-shaved and conservatively dressed, with no oddities of posture or gait, he should have merged imperceptibly into a street crowd. But he didn't. He stuck out, for reasons almost impossible to capture and fix in words. The best one can say is that he stood and walked and talked like other men, only more so. He was conspicuously normal.

Into that medium-sized body was packed the vitality of twenty ordinary men. He was surcharged, and the fact was evident in whatever he did, even in the way he put his foot down in walking, or the flip of a hand when he returned a greeting. It was revealed in an immense capacity for work, and in a correspondingly immense capacity for enjoyment. This enraged ascetics, of course, and they called him a sensualist which, in the way they meant it, was nonsense.

But in another way, a quite extraordinary way, perhaps the charge had something in it. Henry Mencken's perceptions were keen, as are those of any man who is intensely alive; to observers it seemed that he could extract more, and more profound, pleasure out of one seidel of beer than most men could from a gallon; certainly he could extract energy and encouragement from apparent defeat; and certainly he could detect and savor lusty humors in situations which to most men meant only tragedy and despair. In seventy-five years he not only outlived the rest of us, he lived far longer; one is tempted to assert that he lived like Noah and Seth and Enoch, those Old Testament ancients.

This gave him a towering advantage over the majority of those with whom he came in contact, and as a rule the man who enjoys a towering advantage is a hateful fellow. The marvel of Henry Mencken is that he was nothing of the sort. H. L. Mencken was hated. Every opprobrious term in the vocabulary of billingsgate was hurled at him, and even honorable terms were applied to him with the force of epithets; he was called a Jew, a Catholic, and a Communist, but never by a Jew, a Catholic, or a Communist, always by their enemies. It would be difficult, indeed, to identify a man who didn't hate H. L. Mencken at one time or another and for one reason or another.

But I have yet to encounter man, woman, child, or beast of burden who knew Henry Mencken and hated him. He was too expansive, too free of envy, too obviously void of any disposition to grasp at personal advantage. Even those most captious of critics, writers who knew that he could out-write them, once they came within the magnetic field of his personality lost the capacity to hate. They could be exasperated by him, they could denounce him with fire and fury; but they had trouble doing it with a straight face.

The explanation is that Henry Mencken was an intellectual philanthropist. Occasionally he would follow some deliverance with the warning, "Now don't you write that. I mean to use it myself"; but as a rule he scattered ideas with the grand abandon, so astonishing to Darwin, of the fir-tree in scattering pollen.

INCIDENTALLY, the writers who knew Henry Mencken were few. Every semi-literate scribbler in the country knew H. L. Mencken, of course, and those who had met him in the flesh must have numbered thousands; but in Baltimore his intimates, outside the group closely associated with him on the Baltimore *Sun*, included relatively few writers. True, he married the novelist, Sara Haardt, but there was a touch of the Pygmalion complex in that. Mencken had done a great deal toward pruning and strengthening her literary style when she was an aspiring youngster and he was probably a bit in love with his own creation. But this factor was only a touch; the charming lady from Alabama had plenty to account for the romance

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

without seeking explanations in the subconscious. One of her charms was her extraordinary wisdom in being not merely tolerant but gracious to any odd fish that Henry chose to bring to the house.

And odd they certainly were! All the human flotsam and jetsam of the seven seas of literature eventually washed up on the big brownstone steps of the Cathedral Street house—this was during Mencken's married life, tragically brief, as Sara died within a few years—and it included, as H.L.M. once said of the lady drys, "some specimens so dreadful that one wonders how a self-respecting God could have made them." But these were at most friends of H. L. Mencken, more often mere acquaintances, and all too often complete strangers brazen enough to walk in uninvited.

The friends of Henry Mencken were odd, but in a different sense—odd in that they didn't match, could not be listed in any one category. Status of any sort, social, economic, intellectual, or other was irrelevant. They were so different that one can think of but a single characteristic that they possessed in common—they were all vibrantly alive. Whether it was Max Broedel, the anatomical artist, who rarely had a cent, or Harry C. Black, principal owner of the *Sun*, who had dollars and some millions of them; whether it was Raymond Pearl, the biologist and one of the great brains of Johns Hopkins, or William Woollcott, the mucilage manufacturer, who loudly proclaimed that he had no brain at all (although he was a finer wit than his famous brother, Alexander); whether it was a barber or a governor, any man to whom Henry Mencken took a liking was one who savored life, sometimes with a wry face, but definitely.

In the office of the *Sun* H. L. Mencken could work with anybody, although there were some who tried him to the limit. But Henry Mencken's close associates again were various: Paul Patterson, the publisher, diplomatic but as refractory as basalt; Henry Hyde, veteran star reporter, as stately as Mencken was ebullient; the two Eds, Murphy, managing editor, and Duffy, cartoonist, explosive Irishmen; and the Owens pair, John and Hamilton, chief editors, distant cousins and distantly Welshmen. They were all experts, but there were other experts around the place who maintained polite relations with H. L. Mencken, yet never caught a glimpse of Henry. Those who did had something more than *expertise*; they had zest and a fine appreciation of the flavor of life even when—perhaps especially when—it displeased them.

To us smaller fry in the organization he was consistently genial and consistently helpful, although he could be sardonic. To me one day he observed, blandly, "He is a great cartoonist, but in politics, of course, Duffy is an idiot." Since Duffy's politics and mine were identical I got it, all right.

The newspaper man, however, was not Baltimore's Henry Mencken. That character was never to be found in public places, but only in private houses, or semi-private apartments such as the upper room over Schellhäse's restaurant, where he led the Saturday Night Club in wild forays in the realm of music, sometimes murderous enterprises such as playing the nine symphonies of Beethoven in succession—they finished at dawn—sometimes elaborate buffooneries such as orchestrating for ninety instruments Willie Woollcott's ribald ditty about the 100 per cent American; or alone at home devising preposterous communications and mementos. I had on my desk for years a three-pound chunk of rock sent through the mails at terrific expense with a preternaturally solemn document certifying it as an authentic madstone.

But the unforgettable Henry Mencken, the man who really altered the lives of the relatively few who knew him, was Mencken sitting at ease after the day's work was over, with a cigar in his mouth, a seidel in his hand, and around him a small group who were equal to the rapier-play of his wit—Woollcott, Pearl, Gilbert Chinard, a very few others. In such surroundings Henry Mencken talked better than H. L. Mencken ever wrote—lightly, ironically, extravagantly, but with a flashing perception that illuminated whatever it touched, and it touched everything. A display of intellectual pyrotechnics it was, certainly, but like any fine fireworks display it created in an ordinary place on an ordinary night a glittering illusion; momentarily, at least, life sparkled and blazed, and the knowledge that it can ever sparkle and blaze is worth having. In fact, it is one of the best things a man can have.

IT WAS not optimism. Henry Mencken, like H. L. Mencken, was a pessimist; but his pessimism was more invigorating than the gurgling of any male Pollyanna. "The trouble about fighting for human freedom," he remarked once, "is that you have to spend much of your life defending sons-of-bitches; for oppressive laws are always aimed at them originally, and oppression must be stopped in the beginning if it is to be stopped at all." It is hard to imagine anything more dismal, but I do not believe it will sap the courage of any fighting character.

Mencken would have disliked being compared to pietistic Samuel Johnson, but he played a very similar role in his own city. The difference was that Johnson always and Mencken never took himself too seriously; nevertheless, each was not only witty, "but the cause that wit is in other men." Nor did it stop with wit. They caused a zest for life to be renewed in other men, they touched the dull fabric of our days and gave it a silken sheen. Boswell, greatest of biographers, recognized but never could translate into words the quality that made contact with his hero a milestone in every man's life; and if Boswell could not do it for Johnson, what hope is there that any lesser person can do it for Mencken? One may only record the fact and pass on.

Nevertheless, it is true that when Mencken died there were those in Baltimore who were not much interested in what the world had lost—the incomparable reporter, the critic, the philologist, the social historian, H. L. Mencken. They were too much occupied in lamenting their own loss—Henry Mencken, the unique, who, deriding them exalted them, in threatening them encouraged them, in prophesying death and doom gave them a new, strong grip on life. The man who really knew him will do far more living in the same number of days than he would have done without that contact. If there is a finer gift that a man can bestow upon his friends, I cannot name it. They mourn with cause.

FRASER YOUNG'S LITERARY CRYPT NO. 659

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 659 will be found in the next issue.

EFGHIJG'K ABCD NEF HD

KLOODJ LM BF E

MEPEQPEMR.—"SRD OEF

BF SRD QPEG

CAEFFDA KLBS."

KAIEF TBAKIF.

Answer to Literary Crypt No. 658

Funny, the things you remember—and the things you don't. . . . "All About Eve."

—JOSEPH L. MANKIEWICZ.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR's Book of the Week:

"THE CAPRI LETTERS"

By HARRISON SMITH

AS FAR back as Hawthorne's "The Marble Faun" of 1860, American writers and artists have regarded Italy as a kind of sensuous paradise, enchanting, beautiful, amoral, the antithesis of what were presumed to be the stolid traditional virtues of our Northeastern states. It was, and perhaps still is, the land of the lotus eaters, far more deadly than the sharp enticements France was presumed to offer, where the single American male paid a heavy price for the delights of the Bal Tabarin and the spectacle of a naked waitress serving him a midnight plate of ham and eggs in "La Belle Poule." Paris was wicked, or naughty; Rome was sensuous, and the Americans, men or women, who fell in love with Italy and Italians, returned depleted and bemused.

This is the theme of Mario Soldati's second novel "The Capri Letters" (Alfred A. Knopf, paperbound, $1.25). It has all the charm and subtlety of the three fantastic and somewhat macabre stories in his "Dinner with the Commendatore," published a year ago. "The Capri Letters" is a more compelling book, a novel awarded one of Italy's two major literary prizes, in which he has had the courage to present the old conflict between pagan sensuality and Puritan morals. Soldati is a well-known cinema director who spent two years in the United States on a fellowship at Columbia University; but his knowledge of the behavior of Americans in his own country during and after the war is the solid foundation of the novel.

It begins when an American movie director meets his strangely dilapidated old friend, Harry Summers, who had been sent to Italy by UNESCO with the agreeable job of surveying war damage to Italian monuments and works of art. Summers had been an attractive, intelligent, young man who had taught in a New Jersey university, and here he was, uncombed and unshaved, almost penniless, living in a dingy room in a dark courtyard in Rome. Slowly the story of his moral disintegration emerges.

During the war he had fallen in love with a slim, tense, American girl in service uniform. At the same time he had met a large and beautiful green-eyed prostitute who lived nearby with her elderly madam. He had returned to the United States to marry Jane in spite of her doubting parents. It was not long before Jane's "pink, nervous body, with its hot, dry skin" aroused no desire in him. He struggled with his duty to find Jane attractive in the days when she refused to make love. She was adorable, but she reminded him of his affection for his mother. He left her with her parents in New Jersey and, back in Rome, drowned whatever passion and kindness he had for her in amorous combats with the dusky and sensuous Dorotea.

In time Jane returned to him, bringing along their baby son. But soon she decided to take the baby to Capri. The night before they started Harry spent with Dorotea. "I won't go," he said to himself, as he stroked the thick brown skin of his motionless, enigmatic idol. "What is Jane to the pleasure I feel at this moment?" But his conscience was alive the next morning, and he took Jane and their child to the island, which Soldati describes as a pest-hole of inquity and a robbers' paradise. There he left them ostensibly to resume his search for ruined treasure, actually for a drive through Italy with Dorotea at his side.

From Capri Jane wrote him a long confession. She was not the virginal, pink-bodied Puritan he had known. She had been seduced by a young Italian named Aldo with whom she was madly, passionately in love. She was living in terror of being blackmailed by a scoundrel who had managed to get hold of her letters to her lover. Finally they reached Harry Summers, who had the exquisite torture of discovering what she thought of him as a husband and a lover. "What is making love with my husband like?" she wrote. "Fresh water, and with you it's like a heady liqueur, with you an uncontrollable abandon of my whole nature."

Mario Soldati's "The Capri Letters" is about as frank an erotic story, or two entangled love stories, as whatever censors are left would pass through the mails. In one sense, it is a harrowing novel, in another it is high comedy with Italian rococo trimmings and hysterical overtones. It is never tiresome or repetitive, for the central plot is disguised under layers of false passion. The spectacle of two esthetic and sensitive Puritans attempting to abandon their birthright of American conventions would make an excellent comedy in which Italy, defeated in war, conquers the enemy by the weapon of love.

THE AUTHOR: For the past twenty-five years Mario Soldati has led the double life of film worker and writer, an arrangement which, like that of Dr. Jekyll, is not without its perils; Soldati the writer has sometimes found his books criticized as being too like motion pictures, a charge which his cinema colleagues have stubbornly declined to corroborate by putting any of them on film. Soldati, however, happily finds that the financial rewards of his cinema work allow him to write as he pleases, which is slowly and between films. A native of Turin, he studied at Turin's University, Rome's Superior School of Fine Arts, and New York's, Columbia University. Returning to Italy, he began his literary career writing poetry, fiction, and art criticism, all of which attracted slight, though approving, attention. In 1931 he began the second of his two lives by apprenticing himself, in the best medieval tradition, to older film technicians, and by 1939 had become a full-fledged director. In the same period he wrote two books of short stories, the second of which, based on his two years in the United States, was called "America, First Love." He followed this with a novel, a collection of essays, a diary, and a trio of *novellas* published under the title of "Dinner with the Commendatore," which in 1951 became the first of his books to appear this side of the Atlantic. In the meantime, Soldati the director had been building up a reputation as one of the best craftsmen in the business, although, curiously enough, not in the tradition of his more artistic and experimental Italian colleagues. He has also been a frequent radio speaker on art, poetry, criticism, and, of course, fiction and the cinema. Last year "The Capri Letters" was awarded one of Italy's two most coveted literary prizes, the Premio Strega, and Soldati makes no bones about which of his twin lives he values most. "The Soldati of the celluloid film is a collective product," he has said "Only the untrammeled Soldati of the printed page speaks to the imagination of my countrymen."

—RICHARD LEMON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Trial by Wilderness

"The Frozen Jungle," by Lawrence Earl *(Alfred A. Knopf. 244 pp. $3.50), is a report on the drama that occurs when three men and a woman are marooned in the Labrador brush.*

By Walter Havighurst

IT WAS only a decade or so ago that a vast range of iron ore was discovered in the far north of Labrador and along Ungava Bay. Like a magnet that bed of iron ore drew men to the northern wilds. Through the mountains and the muskeg they are building a railroad to carry ore down to the Gulf of the St. Lawrence; within a few years cargoes of Labrador iron will be passing through the St. Lawrence Seaway. Here is material for an extended feature story; when Lawrence Earl uses it for the fabric of "The Frozen Jungle," his novel about a party from the boom country marooned in the Labrador brush has a certain journalistic quality.

In September 1953 the men were getting out of the brush. They climbed into the big amphibian—an executive, a geologist, and engineer—and a girl that none of them had seen before. Each had his own preoccupations and they looked only casually at the girl. Tonight they would be in Monteral.

But when the plane crashed in a lifeless country they were flung together into a desperate interdependence. At first they scanned the sky as castaways search the sea. When a rescue plane flew over without sighting them, the bonds between them tightened. As silence intensified and the cold deepened, they faced the winter together. For nine months they struggled against cold, starvation, and despair; in that time each came to know the hidden strength and weakness in himself and in all the others. Like a Bret Harte story this novel shows that the weakest one proved to be the strongest before the ordeal was over.

The cold is tangible in this novel and the hunger hurts. The hunting and trapping, the hoarding of food, the stratagems against sickness and frostbite are completely real. But the characterizations are thin and quite conventional. The strong Greatorex proves to be a weakling, and the alcoholic Dahl becomes the leader of the party. Dahl's regeneration is completed when he stalks the sneaking Prowse and then instead of killing him saves his life and so, for himself, erases a nightmare that has followed him since the war. There are other heroics in the course of Dahl's recovery of his manhood.

The girl, a missionary's daughter who has lived all her life in the North, has strength from the beginning, and she never falters. More than the geologist or the engineer she understands their plight and what to do about it. It is she who keeps track of time, who tells the others when it is Christmas, who rations the precious food, who sees the first signs of the end of winter, who reports when the ice is out. And of course it is her example that accomplishes Dahl's regeneration.

A reader will not very long remember this novel's characters, nor the sometimes overwritten drama of their struggle with the wilderness. But he will remember the wilderness itself, its vastness and its desolation, which Mr. Earl makes much more real than his paradoxical people.

THE STORY OF A LADY CALLED LUCK: "Something for Nothing," *by Clyde Brion Davis (Lippincott, $3.75), is a volume of odds and ends about the lore-lure of gambling. Samples:*

• There's an underworld adage which holds that five dollars are bet illegally to every dollar that passes through the legal parimutuel windows, and the underworld is often surprisingly shrewd at its guesses. If you want to play with that conjecture, take the last available figures on legal gambling in the U.S.—$2,504,184,163 in 1953—and multiply it by five. This twelve and a half billion dollars would place illegal gambling well ahead of the manufacture of automobiles, trucks, and busses.

• Thomas Jefferson, land poor and eighty-three years old, was authorized by the Virginia Legislature in 1826 to dispose of his property, including Monticello, by means of a lottery. The tickets had been prepared when ex-President Jefferson died on the Fourth of July.

• Roulette is the old glamor game of gamblers, romanticized by strange tales about Monte Carlo and other European resorts, of playboy princes and scions of American wealth, of courtesans, of murder and suicide and international intrigue, and of the pale, unsmiling professor of mathematics who appears with a system, breaks the bank and quietly disappears. Some of these stories are doubtless true, or based on truth. But nobody ever broke a roulette bank. Huge fortunes have been made at roulette, but always by the proprietors of the casinos.

Michael Blankfort—"intimate . . . tragic."

The Pangs of Purity

"The Strong Hand," by Michael Blankfort *(Little, Brown. 318 pp. $3.75), deals with the problem of Katy Waterman, successful documentary photographer and widow of an aviator, whose marriage founders on the religious scruples of her fiance.*

By Nathan Rothman

IN "The Strong Hand," Michael Blankfort has focussed his attention upon a figure who is not so common in fiction as he used to be: the saint, or, in Dostoievsky's sense, the idiot. This man cannot bend his intolerable sense of righteousness to the world's more common sense. Regarded either way, he is condemned to be a lonely symbol of aspiration, perhaps a spiritual leader, a rabbi as is Leo Berdick in this story. But as an intimate partner in human experience he is almost certain to be a tragic figure. He demands of his partners in any experience an uncompromising integrity they almost certainly do not possess—and if the partner should be a beautiful, accomplished, passionate woman, one who, like Katy Waterman, has broken through every form of constraint to become the free, twentieth-century woman, then you have nothing less than a gigantic mismating.

Katy is the great documentary photographer of the day. She flies to Russia, Spain, Korea, Oklahoma, to film the experience of man. Leo Berdick is a young rabbi, painfully eager to be a comprehensive and comprehending man, a Hebrew ascetic disguised in crew-cut. His appeal to Katy, who has known every other kind of man, is instantaneous. Their love flares swiftly and reaches at once

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to a consummation you might believe outside the scope of a dedicated moralist, until you realize his interpretation of the act. They are already wedded in his eyes. Now Katy must flee from a fundamentalism she fears instinctively and had not bargained for. Illogically, she marries somebody else on the rebound, a young flier who disappears at once in a dangerous mission over China.

It is in the aftermath to this that the final tragedy develops. For when Leo and Katy meet again, and Katy realizes she will marry him and embrace his life and thinking utterly, Leo then presents the fatal condition upon which they must break. For it is set down in Hebrew orthodoxy that no widow may remarry before there is positive eye-witness evidence of her husband's death. Not the "presumed dead" evidence of a government statement, but actual eye-witness. After three years of silence such evidence can scarcely be said to exist. And Leo, being what he is, must walk out of Katy's life.

This is not the tragedy of inevitability, for many a modern reader will cry out against what Leo feels to be the "strong hand" of the law, and name it a "dead hand" instead. They will say that Leo's surrender of Katy upon a weed-covered altar is wilfully destructive, and indicates not nobility but rather a wooden inhumanity. Leo is not a modern hero—nor has he been granted the scope or stature of an ancient one, for it is plain that the source of conflict, of the death of Katy and the frustration of Leo's energies, is a legalism, the interpretation of a sentence that might go one way or the other and has already been interpreted both ways within the synagogue. We are too apt to feel that it needed only a little more strength, rather than less, to cut this little Gordian knot.

Nevertheless, Leo is a formidable figure to come upon in a novel, a moral theorist who will put everything he has down on the line to back up a principle. He might have seemed larger and liver, more immediate to our sympathies, if we had not been obliged to see him almost wholly through the jaundiced eye of the "observer," Ernie Cripton, a weary Hollywood script-writer who acts as a sort of catalyst to bring the people and incidents together. In this instance Ernie is not worth what little service he performs. I feel that his own nerveless cynicism and his late lip-service to religious forms only obscure the genuine qualities of Leo Berdick. Berdick needed to be closer to us than that, so that we might share in *his* powerful processes of thought, not those of the inconsequential Ernie.

Crucial Combat

"A Forest of Tigers," by Robert Shaplen *(Alfred A. Knopf. 373 pp. $3.95), is a story of Red Vietminh armies locked in battle with French colonialism.*

By J. G. Hitrec

THE publishers of Robert Shaplen's "A Forest of Tigers" make a point of comparing it to the work of André Malraux. There are, it is true, surface similarities between the new book and "Man's Fate." Mr. Shaplen's Hanoi, like Malraux's Shanghai, is a hornet's nest of revolutionary strife and Communist terror, locked in combat with French colonialism. The Vietminh armies are in the delta and looking to Hanoi, their next prize. Inside the city their fifth column is making life very miserable for the French, and they, in turn, fight back with great and grim resourcefulness. Americans, too, are present in large numbers, as technical advisers on the Point Four program, as dispensers of American largesse, and as diplomats and observers. It is in fact an American—consul Adam Patch—who comes nearest to being the principal character of the novel, through whom Mr. Shaplen makes a well-meant job at the truth behind the shifting local scene. And the story itself is confined to a few crucial weeks in which the fate of Hanoi hangs in the balance—like the explosive weeks of Malraux's Shanghai.

Nor is this the end of the similarities. Kyo of "Man's Fate" covers roughly the same tea-shop plotting and grenade-hurling territory that Mr. Shaplen has assigned to his Vietnamese revolutionary, Cau Minh Thien. The half-caste girl is not unlike the rootless Valerie. The long debates of the local issues by the stolid American minister at Hanoi, the episode with the contraband arms on a ship in the harbor, the political officer who comes from the Red army in the north, spouting party-line epigrams—these too suggest a family likeness with the Shanghai of Malraux.

But there is no real relationship, either of the blood, or spirit, or urgency. Malraux's monument to the human spirit may have been poured together from the same terrifying materials that fill Mr. Shaplen's story, but the results are a world apart.

The explanation is that Mr. Shaplen, competent and intelligent though he is, is not an *homme engagé*—to use Malraux's definition of himself. He is committed neither to Vietnam nor Vietminh, though he can be very informative about both. He is as equally detached toward the French as toward the young native terrorists and his own Americans. And of course this kind of scrupulous distance and fairness cannot raise a heat—it only weaves a discourse. As a witness of social orders clashing head on, he is too comfortable, too well fed, too placid in his own tradition of political stability and successful living standards. His approach to a stormy, many-faced truth is a little like the poking of an entomologist in an anthill. "Now this here will interest you," he says; the calm of scientific inquiry prevails. So it is not altogether surprising that the one quality that may have flushed his narrative with some emotion—the idealism of the American open mind—withers soon after it has germinated, a victim of its own fairness and

(*Continued on page* 43)

Your Literary I. Q.

Conducted by John T. Winterich

VERBOTEN

Fannie Gross, of Asheville, North Carolina, invites you to identify ten literary characters who were forbidden to do various things but did them anyway. Allowing five points for each rebel named and another five for the work in which he or she appears, a score of less than sixty is regrettable, seventy is pardonable, and eighty or better is defensible. Answers on page 45.

1. To eat macaroons.
2. To talk to anyone on the way to her grandmother's house.
3. To look down on the towered scene below her.
4. To threaten people over the telephone.
5. To tell lies.
6. To leave a mountain retreat.
7. To ask her husband to tell his name and origin.
8. To go into a certain vegetable garden.
9. To turn back and look at his wife.
10. To violate the South African Immorality Act of 1927.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

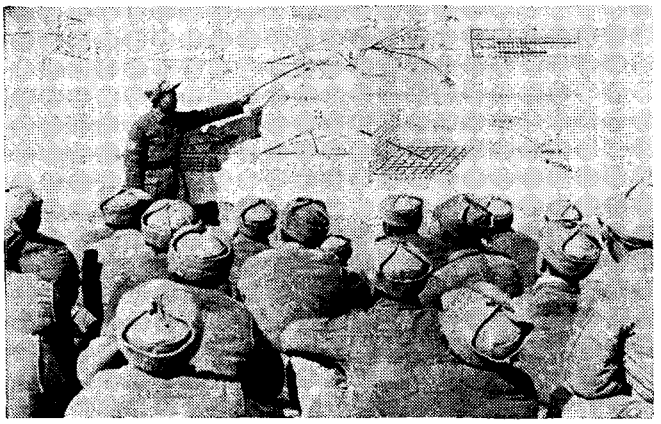
OPPOSITE SIDES IN THE PACIFIC

LEFT: "Acheson's Easter Egg." (Cartoon by Jack Chen in a Peking newspaper)

BELOW: An officer of the People's Liberation Army instructs a class in the science of modern warfare. (Triangle)

RIGHT: "How'd That Get in the Act?" (Justus, in the *Minneapolis Star*)

BELOW: First Division Marines round up surrendering Chinese Communists in Korea (1951). (Wide World)



China's Future in Light of the Past

"China: New Age and New Outlook," by Pin-Chia Kuo *(Alfred A. Knopf. 231 pp. $3.75), is a Chinese scholar-diplomat's assessment of the current situation in his native land. Professor Kenneth Scott Latourette of Yale reviews it below.*

By Kenneth Scott Latourette

AMONG the books currently appearing on China, Pin-Chia Kuo's "China: New Age and New Outlook" is a refreshing and unique contribution. It will not satisfy those who see little or no good in the Communist regime; to them it will seem to soft-pedal evils. Nor will it altogether please those with Communist sympathies. To many in both camps it will appear to dodge basic questions and to be too optimistic. Yet for all concerned with China and East Asia as they are today it is "must" reading.

Dr. Kuo is unusually well equipped for his self-imposed task. With a Harvard doctorate in history and earlier training in the literature and history of his native land, he is admirably prepared to put the current situation in the perspective of China's past. A former official in the Nationalist Government and with experience as a diplomat, partly as its representative and partly as a member of the staff of the United Nations, he has first-hand knowledge of recent trends.

An admirable feature of the book is the fashion in which the Communist regime is set forth as a stage in a revolution which has been in progress in China for a generation or more: it is placed in the setting of China's entire history. Dr. Kuo recognizes that the Communists have brought about many abrupt changes. One of them has been to destroy the traditional alliance of government with the landlord-scholar class and to seek justice for the 80 per cent of the population who cultivate the soil. But the break with the past is by no means complete.

Dr. Kuo is appreciative of the positive achievements of the Communist government—some will say too much so—in bringing internal peace, a stable currency, an administration relatively free from corruption, improvements in transportation, efforts to fight famine, and a strength which has won for China a place among the major powers of the world. Yet he recognizes frankly that the regime is totalitarian and declares that in spite of its protestations it is not of the people, or for the people. He believes that the Chinese as a whole are not ready for democracy in the Western sense of that term.

The major drives of the Communists are described—toward the collectivization of agriculture and industrialization. Since the Communists came to power through the support of the rural population, Dr. Kuo holds that it does not take as large a proportion of the crops as did the landlords. He suggests that the Communists are deliberately developing industrial centers in the Northeast and Northwest and are intending the South to remain primarily agricultural.

As to the future, Dr. Kuo holds to the view of most observers, that the Communist regime is firmly established and will endure for a long time. He sees no prospect of early dislodgement. For this reason he says it should be admitted to the United Nations and the United States should no longer block its trade with the West. In making these recommendations, he has not faced up to the full complexities of the China problem and his proffered solution does not carry conviction.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Ten Years of Turmoil

"The Rebuilding of Italy," by Muriel Grindrod *(Royal Institute of International Affairs, New York. 269 pp. $4), is a study of that nation's political and social life in the decade since the end of World War II. Our reviewer is Professor Michael T. Florinsky of Columbia University.*

By Michael T. Florinsky

FOR generations Italy has been a source of joy and inspiration for Americans and Europeans who admire this land of sunshine and beauty crowded with priceless monuments of ages past. Her unhappy predicament since the advent of the Fascist regime and, especially, since her involvement in the Second World War therefore troubled many non-Italians throughout the world. Italy's present participation in the defense of the West against Communism menace has renewed their concern.

Yet except for H. Stuart Hughes's excellent "The United States and Italy" no comprehensive studies of Italy after 1945 have been available in English. Thus "The Rebuilding of Italy," by Muriel Grindrod, editor of the British monthly review *The World Today,* meets a real need and deserves a warm welcome. Her compact and well-documented little volume contains no striking revelations but it is well organized and clearly written, shows real comprehension of Italian problems, and is entirely up-to-date.

"The Rebuilding of Italy" deals with three main sets of issues: political, international, and economic and social. A succinct introduction provides the necessary historical background which is essential to an understanding of the Italian situation in the postwar period. The political turmoil of the aftermath of the war is presented in considerable detail, and if the picture that emerges is at times confused and blurred the real reason is that in Italy "party divisions are a complex story." The new Constitution of 1947, which it took ten months to draft ("according to the philosophical and deductive method dear to the Latin genius," to quote Salvemini), was still not fully implemented in 1955. This failure produced some surprising results; for instance, in the absence of a Constitutional Court (Parliament could not agree on the election of the judges) "no decision had yet been reached as to the official abrogation of the Fascist laws—indeed . . . a law was still theoretically in force condemning to fourteen years' imprisonment any anti-Fascist exile who spread abroad 'false and tendentious rumors' about the Fascist regime!"

—Burck, in the Chicago Sun-Times *(1953).*

"Is There a Chiropodist in the House?"

In dealing with foreign affairs Miss Grindrod rightly notes that Count Sforza and De Gasperi were ardent believers in European integration. Under their leadership, and in spite of a strong parliamentary opposition, Italy joined OEEC, the Council of Europe, NATO, and the Western European Union, thus aligning herself with the West and, incidentally, facilitating the flow of American aid. Miss Grindrod, however, says nothing about the economic consequences of Italy's membership in the European Coal and Steel Community presumably because there is nothing constructive one could say about it.

The chapters on the economic and social problems are perhaps the most important and interesting in the book. The author pays a well-deserved tribute to American aid as a major factor in the economic revival and she traces an illuminating picture of the policies for the rehabilitation of the long-neglected Southern provinces. In summing up, Miss Grindrod holds that "the swift overall impression is one of amazing recovery." She is not, however, blind to the many uncertainties of the situation, including the seemingly paradoxical fact that higher employment and better living standards have not checked the growth of the Communist vote and, indeed, have presumably contributed to it. According to Miss Grindrod, the Vanoni ten-year plan for the development of income and employment, launched in January 1955, "presupposes a long spell of stable government and efficient administration." The book's account of the last ten years suggest that the fulfillment of this pre-condition is most unlikely.

Notes

FERMENT IN QUEBEC: For those who would understand Canada beyond the public images of the Royal Canadian Mounted Police (and of the oil wells, the iron ore beds, and the uranium mines), a knowledge of Quebec is essential. French-speaking, with an important difference of approach to most basic issues from that of the rest of the provinces, Quebec is in many ways the key to Canada's domestic and external policies. Politically powerful, voting usually as a bloc, and comparatively more important in national elections than is the South in U.S. elections, Quebec is industrially behind Ontario and has a lower standard of living than the wealthy English-language provinces. The ferment in Quebec today, as it finds itself compelled to adjust to the fast industrialization of North America and to Canada's growing importance in international relations, must be studied by those who have any interest in our northern neighbor.

In **"Quebec Now"** (Oxford University Press, $3.75), Mrs. Marian Chapin, *The Christian Science Monitor's* Quebec correspondent discusses some of the major problems facing that province. It is a small book, written with anger at Quebec's "wrongs," and as such it does not (and of course cannot within its wordage) give a fully rounded explanation of the most intriguing of all Canada's provinces. Yet except for that limitation, Mrs. Chapin has done a worthwhile—and in many ways an important—service for those who would have some comprehension of Quebec in its present period of adjustment.

—L. L. L. GOLDEN.

FERMENT IN JAMAICA: The island which Columbus discovered on his second voyage to the New World—Jamaica—is the scene of a series of nineteenth-century social changes which Philip D. Curtin relates in rambling and desultory tones in a volume entitled **"Two Jamaicas: The Role of Ideas in a Tropical Colony 1830-1865"** (Harvard University Press, $4.75). Outwardly tranquil, the West Indian island built up a series of social tensions which erupted in the slave revolution of 1831, influenced by the growth of libertarian ideas in Europe. Since that time, the social structure of the island has undergone further changes until today the tranquillity is real—so real in fact, that the author admits there is "some justice" in the "decline o interest in the islands." Scholars ma be grateful for the book's charts an thorough bibliography.

—WALTER HENRY NELSON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—Illustrations by Vasiliu, from "The Five Dollar Gold Piece."

Bookman's Reward

"The Five-Dollar Gold Piece," by Orville Prescott *(Random House. 243 pp. $3.50), is at once the autobiography and the literary credo of the widely read* New York Times *book reviewer.*

By Robert Halsband

ORVILLE PRESCOTT has chosen an odd title for his new book; "The Five-Dollar Gold Piece" was the reward which his grandmother gave him for learning how to read, and perhaps it serves as a symbol of the value and brightness that the printed word holds for him. But the nature of his book is immediately made clear by its subtitle, "the development of a point of view," and by his prefatory remark that it is "an autobiography written from memory by a man who never kept a diary."

To those who read Mr. Prescott's book reviews printed four times a week in the *New York Times* his personal memoirs will have more freshness than his point of view, for he has never disguised the vigorous conservatism of his literary taste. Whether or not all his readers share that taste, they should be interested in knowing more of the person and background from which it developed.

Compared to the personal histories one usually sees exposed in print, Mr. Prescott's is dramatic for being so uneventful. Raised in a wealthy Cleveland family, he enjoyed a happy boyhood, and after stumbling through various schools was graduated from Williams College. He returned to Cleveland to work on a local magazine, and after it folded he migrated to New York where he worked as researcher on *Newsweek* and book reviewer on *Cue* until (in 1942) he was summoned to the offices of the *Times*. Along with reviewing, he played the lecture circuit with pleasure and profit for fourteen years.

Although he was aware of the temper of the Roaring Twenties and the Depression Thirties, he does not try to interpret those decades, but merely records his own unexciting progress through them. Aside from his narrative, which he spins out in a clear, unpretentious, yet evocative style, Mr. Prescott digresses to tell of his early literary enthusiasms (Kipling and historical fiction), his religious *un*belief, his ideas on education, lecturing, politics, parenthood, life in Fairfield County, etc.

The book reviewer is, after all, a curious hybrid, both a journalist (who merely reports) and a critic (who analyzes and judges). As the reviewer on a newspaper that is practically a national institution, Mr. Prescott has thought seriously of his function. For him criticism "consists of only two things: information and highly personal opinion." This definition makes an important difference to half of the hybrid formula. This becomes clearer when elsewhere in the book he states his credo as a critic. He wishes to throw his influence "on the right side of the scales, on the side of good books and the good life, on the side of freedom and honor and self-respect and love and individual responsibility." Without questioning this as an ethical and moral position, one may wonder whether it lies within the province of literary criticism.

"Militant Minnie"

"Mrs. Fiske and the American Theatre," by Archie Binns *(Crown. 436 pp. $5), is a biography of Minnie Maddern Fiske, who cut a wide swathe from 1871 to 1931. Professor Alan S. Downer of Princeton, author of "Fifty Years of American Drama," reviews it.*

By Alan S. Downer

WHAT a woman she was: Minnie Maddern Fiske, the red-haired darling of Alexander Woollcott; the idol of Joseph Miller, a rod-riding hobo in Salt Lake City; and pet of the cowboys of New Mexico Territory. For a dozen quixotic years at the turn of the century she fought the Theatrical Trust—a many-handed giant that intended to monopolize dramatic production in America—by playing up and down the country in barns, and pool halls, and theatres that had been abandoned in more senses than one. And she beat them, too, Charles Frohman, Abe Erlanger, Klaw and Nirdlinger, and had energy to spare for even more quixotic struggles: persuading Mrs. Calvin Coolidge not to wear fur coats, and distributing anti-bullfighting pamphlets outside the Plaza de Toros in Ciudad Juárez. Had she appeared in a play based on her own life, it would have been called, after the fashion of her day, "Militant Minnie."

Quixotic, too, were her activities as producer. She thought of herself as an American actress, and although she longed for the comfort of a permanent home, she spent as much time on the road as in New York. When she headed the first companies to penetrate the half-settled Southwest she treated the new settlers to Langdon Mitchell's sophisticated "New York Idea" and Ibsen's "Rosmersholm." Although her introduction to the stage was in the melodramatic farces so popular in the Eighties, she early sensed the spirit of naturalism stirring in the artistic world: "She thought actors on the stage should behave like people," Archie Binns notes in his book "Mrs. Fiske and the American Theatre." "Sometimes a small voice can be heard most truly, and the smallest gestures can be the most telling—or the gesture that is never made, only started. . . . The more an actor held back [his] grief, the farther the audience came out of its shell, with all its senses alert for the small sound of a breaking heart."

Like Quixote, however, she was nearly alone on her stage. Her at-

(*Continued on page* 39)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor: NORMAN COUSINS
Chairman, Editorial Board: HENRY SEIDEL CANBY
Chairman, Board of Directors: E. DEGOLYER
Associate Editors: AMY LOVEMAN, HARRISON SMITH, IRVING KOLODIN

Assistant Editor
ELOISE PERRY HAZARD

Book Review Editor
RAYMOND WALTERS, JR.

Feature Editor
PETER RITNER

Editors-at-Large
CLEVELAND AMORY
HARRISON BROWN
JOSEPH WOOD KRUTCH
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK
FRANCIS HENRY TAYLOR

Contributing Editors
JOHN MASON BROWN
BENNETT CERF
HENRY HEWES
JOHN LEAR
JAMES THRALL SOBY
HORACE SUTTON
JOHN T. WINTERICH

Publisher
J. R. COMINSKY

Associate Publisher
W. D. PATTERSON

Contents Copyrighted, 1956, by The Saturday Review Associates, Inc.

The Poverty of Imitation

MR. ERICH LEINSDORF, the distinguished conductor, recently invited David Oistrakh, a master of the violin and a citizen of the Soviet Union, to appear as guest soloist with the Rochester Philharmonic Orchestra. Mr. Oistrakh was willing but the U.S. State Department vetoed the concert. It ruled that Rochester was out of bounds for the Russian violinist.

Rochester is neither a center for the production of fissionable materials nor a launching site for intercontinental guided missiles. The city specializes in photographic equipment, good music, and excellent education. David Oistrakh commands only the science of the violin. Yet the State Department banned his appearance. When it was argued that Rochester has cultural rather than military significance, the State Department replied that it was "retaliating" because some of the Russian cities have been declared out of bounds to American tourists.

Whom are we retaliating against? Whom are we hurting in this childish game of last tag? By depriving the people of Rochester of the privilege of hearing one of the three or four greatest living violinists, do we thereby teach the Russians a painful lesson and win a point in the Cold War? Is this our idea of an intelligent and imaginative approach to the competition with the Soviet Union for world leadership? If the Communist rulers make a prodigious mistake, can we think of nothing more exalted for our own role than the imitation of error?

Congressional committees have been concerned with unAmerican behavior. Here is a large, clear, and fully visible specimen that we commend for investigation. It has nothing to do with secret meetings or spying or plots to destroy the Government. Yet what is involved can be just as serious. We refer to an unAmerican smallness—an unAmerican shortage of the kind of moral imagination that went into the making of America and that will somehow have to be rediscovered if America and its values are to survive, no matter how many atomic warheads we fashion.

It is unAmerican to act like frightened pygmies. Can anyone imagine Abraham Lincoln suggesting we should cope with the stupidity and narrowness of our foes by measured imitation? Does anyone suppose that Thomas Jefferson, if faced with a similar situation, would have advocated acceptance of the twisted standards of a totalitarian state operating out of fear and the collapse of a compassionate intelligence? One can hardly imagine that Dwight D. Eisenhower could have had anything to do with such puny ideas; and we can only suppose that because of illness this matter did not come to his attention.

Here was the ideal stage for dramatizing to the entire world the largeness of spirit that must flow out of the history and vital purpose of a free people. Much has been said in government and the press about the need to point up the moral factor in the democratic equation. Why could we not have used this as the occasion for opening our doors in a way that would have been in obvious contrast to the conditional parting of the iron curtain?

In this respect, the smallness is not the exclusive copyright of either political party. Ever since the end of the war, we have hurt ourselves by an unthinking, negative approach to the challenge of Communism. Some of the leading sponsors of such a powerful idea as Point IV, for example, deprived the plan of much of its moral power when they sought funds from Congress by claiming that this was a cheap way of combating Communism and helping ourselves, instead of standing bold and firm on the proposition that this was something we should do because it was the right thing to do.

Our leaders may hold the American people too cheaply. It is not necessary to disguise good purposes and objectives in the slick clothing of national self-interest in order to win support. The overwhelming majority of the American people are not crass or cynical; they have a historical sensitivity to human needs and will respond when those needs are honestly and frankly described and tied to a plan for effective and competent action. Yet it is supposed to be smart, realistic politics to affect tough self-seeking arguments in order to achieve broad human goals. It so happens, however, that the people whom we want to help are listening too.

IN PLACE after place in Southeast Asia where we spent Point IV money, I would meet people who would ask in effect: "This is wonderful assistance you are providing; but is it true that we do not really figure in this aid as human beings, and that you are really trying to help yourselves in your contest with the Soviet?"

I met the question as best I could, but more than once I was tempted to say that actually we were all playing a game. The men who conceived of the idea of foreign aid did so out of decent impulses but found it hard to believe that enough men in Congress could be similarly motivated. Meanwhile, the men in Congress who were decently impelled would echo the tough arguments because they didn't feel they could appeal to the decent instincts of the people at home. And in the public debates, many of the citizens supporting foreign aid seemed content to cut themselves down to the size of their opponents by arguing out the issue on the grounds of self-interest. Then, having won, they somehow expected that the recipients abroad would know it was only a game and that the real intent was noble. But it didn't quite work out that way. The others played it straight.

National policy by imitation and the negative approach to worthwhile goals are exercises in national shrinkage—shrinkage in strength, shrinkage in values, shrinkage in prospects The times cry for growth. —N. C.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE EDITOR

A DESPERATE SOUL

When your printer runs out of rust, pumpkin-yellow, and orange ink and the various mutations thereof, just let me know and I'll renew my subscription to your otherwise excellent magazine.

This sounds like a trivolous attitude, unworthy of a true book lover. However, one can be sensitive to color as to the printed word. I am, to both. Around 75 per cent of your covers seem to include one or another of the above colors. Not only do I dislike them all, but they simply scream in our pink, white, American beauty, and "aqua" living room and I've reached the point of no endurance.

Believe me, this is the cry of a desperate soul!

HELEN C. NORTON.

Garden City, N.Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"I may not be able to hit anything—but this is ONE shot that's going to make a lot of noise."

ON A YOUNG POET, DROWNED

EDITOR'S NOTE: *This tribute is for a young woman who was a close friend of Mrs. Lamont's oldest daughter, and whose work was of great promise.*

SKATING IN THE DUSK on a lake in the Berkshires she crashed through thin ice and went down into the dark water. Her small, lilting, slightly husky voice is stilled. Her inquiring, searching mind is quiet now. Her name was Diane Musser.

Some of her poems had been printed in school publications and in the Bard College literary magazine, and she had written poetic plays. If she had lived to bring her work to a higher degree of maturity she would have become a poet of freshness and originality. Those of us who knew her will always grieve for her, yet the loss is not only to her family and friends but to poetry and poetic drama.

In the summer of 1954 on a Maine island she wrote and struggled in her mind with a play about Job. She was dealing with large questions of good and evil, of Divine justice or cosmic indifference to the fate of man. She argued with her friends, talked with the local minister and raised difficult questions with him, borrowed the altar Bible from the church, pondered long, wrote and re-wrote. She decided to produce the play in the little village of North Haven. There were obstacles that might have discouraged an older playwright. But within her slight, vulnerable body she had a will of steel. She besieged and persuaded summer and island young people alike until she assembled a cast. She rehearsed them among all the competing activities of sailing, tennis, picnics, jobs. Even her close friends tried to tell her that she was being too ambitious. Yet the play took shape. It was to be given on the evening of a day when a hurricane whipped along the coast of Maine. Almost everyone, including the cast of "Job," had to be out on the waterfront securing boats, rescuing small craft and gear, or at home attending to personal property in the great storm. It took considerable persuasion to convince Diane that her play could not go on that night. She yielded reluctantly to the force of wind and high water.

Two nights later the play was put on, in a rather rickety local hall, with a minimum of scenery and properties. It was an intellectual play, requiring concentration. It had power and beauty. In spite of its sparse trappings, or partly because of them, it came off with dignity, even with a certain majesty. The vast problems of evil and good, of justice and of wrong to man thrashed about among the characters like the trees in the storm that had passed. Those who took part in the play felt afterwards that they had been touched by a rare imagination.

Her careful, sensitive work remains, and the influence of her personality and her eager mind on others. In her death is the tragedy of all young creative lives abruptly ended.

MARGARET I. LAMONT.

New York, N.Y.

THE NON-SPECIALIZED SCHOLAR

LEO CHERNE in his pungent article "Prosperity Is no Panacea" [*SR* Jan. 21] points up the dead spot in education—its dedication to training in one specialized field. The result of this, as Mr. Cherne says, produces its own devastation. In 1913 Brooks Adams warned that "apparently modern society, if it is to cohere, must have a high order of generalizing mind, a mind which can grasp a multitude of complex relations, but this is a mind which can, at best, only be produced in small quantity and at high cost." Mid-twentieth-century leaders will do well to recognize the urgency of heeding Adams's advice.

MARCUS S. FRIEDLANDER.

New York, N.Y.

THE MIDDLE AGES

AS A HISTORIAN who must interpret the Middle Ages to college students, I have become increasingly impatient with such statements as that of Elmer Rice in his article "American Theatre and the Human Spirit" [*SR* Dec. 17]: "The Renaissance had awakened the Western World from the long sleep of the Middle Ages." The "sleeping" men of the Middle Ages consisted of a host of vibrant figures in philosophy, art, and literature. The "Summa Theologiae" of Aquinas, the cathedral of Chartres, the "Song of Roland," the letters of Abelard and Heloise, the "Divine Comedy," and "The Canterbury Tales"—are these the products of intellectual and artistic somnambulism?

A proper interpretation of the Middle Ages is a prerequisite for understanding Elizabethan drama, and Mr. Rice's paragraph on the latter seems to be a collection of cliches and historical misconceptions. When Mr. Rice comments that "The gods were less dominant," one wonders whether he is aware that Christian monotheism had been dominant for centuries; and his statement that it "was still possible for man to believe that there was a divinity that shaped his ends" certainly gives a false impression. It was virtually impossible in an age of Luther, Calvin, Richard Hooker, and intense faith in God to believe anything but the idea that through the divine law God shaped men's ends.

GEORGE D. BEARCE, JR.

Brunswick, Me.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

You can learn to Read Better . . . Faster

Executives of Time, Western Electric, and General Electric have DOUBLED their reading speed. You, too, can gain these benefits:

- Lighten your work load
- Get through material twice as fast
- Share your home with your family

—not with your homework

Find out NOW how fast you can read, how much you can improve

FREE READING TEST

CALL PE 6-0763

or write

Dept. SR—The Reading Laboratory, Inc.

Johnny Can Learn To Read Faster

500 Fifth Avenue, New York • PE 6-0763
In Philadelphia: The Land Title Bldg. • LO 4-5327
In London: 117 Victoria St., S. W. 1

Save yourself money by ordering English editions direct from England and let the oldest bookshop in the country supply your requirements.

Are you on our mailing lists to receive specialist lists as published? If not, write immediately telling us of your interests.

For your convenience, payment can be made through Barclay's Bank, New York.

BOWES & BOWES LTD.

University, Foreign & General Booksellers

1 & 2 TRINITY STREET,
CAMBRIDGE, ENGLAND

BOOK MANUSCRIPTS WANTED

A publisher with standards invites your attention. No condescending, misleading promises, no high-pressure sales devices—such as you may already have experienced. Just honest, careful subsidy publishing, by book people—which is rare enough!

Write or mail your manuscript directly:

THE AMERICAN PRESS
Mr. Saunders, 489 Fifth Ave., N. Y. 17

Film Programs Puzzling?

Complete New index of 16mm film reviews and feature articles which have appeared in *SR*'s "Ideas on Films" and "Film Forum" now available.

Send 10¢ in stamps to cover

handling and postage to

FILMS

THE SATURDAY REVIEW

25 West 45 Street
New York 36, N. Y.

BROADWAY POSTSCRIPT

Major Questions. General Answers.

AS A melodramatic suspense play "Time Limit" is a junior member of the "Caine Mutiny Court-Martial," "Witness for the Prosecution" firm. The play begins as an open-and-shut case against a certain Major Cargill. The Major after fourteen months in a Chinese Communist prison camp gave comfort to the enemy by becoming an instructor of the Party line to his eighteen fellow inmates and by making a broadcast to the effect that he and the U.S. Army had used germ warfare. The Commanding General of the area had a son who died in the same prison camp and is vindictively set on prosecution. He puts pressure on his subordinate, Colonel Edwards, for a speedy disposition. But although Major Cargill behaves insolently to the Colonel and pleads guilty to all he's been charged with, this fine investigating officer insists upon checking every detail and possible motive. To relate the plot beyond this point would rob the play of its chief virtue, its surprise. Therefore, we abstain but for the comment that the tension builds satisfactorily throughout the rest of the play, despite some rather ordinary dialogue and some equally flat comic relief built around Army protocol in the Colonel's office.

However, TV writers Henry Denker and Ralph Berkey seem to have something more serious than a "Witness for the Prosecution" in mind. There are issues in the Cargill case which ask us to think about the amount and kind of pressure a country should require a loyal citizen to withstand. Should a man be required to obey the Army code blindly no matter what human values are involved? When 100,000,000 potential Asiatic enemies hang in the balance can the fate of eighteen fellow men take precedence? These questions are provocative but disturbingly general.

Since "Time Limit" ends with Colonel Edwards promising that in the coming court martial he will ask all the questions, it may not be fair to attack the play for not having done so. Still, pending the production of "The Major Cargill Court Martial," you are liable to find yourself insufficiently briefed by this play for a really thorough analysis of the questions it raises. For instance, the Major's wife—after revealing that he had written her a letter in which he supported the "one world" idea—asks if perhaps the Communists have triumphed over all our minds so that we are scared to have a decent human feeling any more. But these and other notions are tossed off in passing and even the play's major question is not explored much further than what might appear in a newspaper account.

Happily, there are two deadly real performances by Patricia Benoit as Mrs. Cargill and Arthur Storch as an American prisoner of war, and excellent partly-real, partly-melodramatic performances by Arthur Kennedy as Colonel Edwards and Richard Kiley as Major Cargill. The scene between the latter two actors and Thomas Carlin as a witness against the Major who is trying to hide a secret which the Major also is trying to hide is wonderfully quiet but taut suspense. Unfortunately, Windsor Lewis's direction does not always adhere to the austerity of this scene. In the two most violent actions, we are conscious of a conventional, illustratorial theatricality. It is the scene-designer, Ralph Alswang, who emerges as the hero of this production with his ingenious use of projections against an oddly shaped set. These make possible quick and convincing switchbacks from the Colonel's office to the Asiatic prison camp, with the graphic contrast being more effective than anything the authors have written.

In spite of its lack of genuine distinction, and its inability to do much more than journalistically state the facts of an important contemporary subject, "Time Limit" remains an adroitly constructed play that will grip you at least for the limited time you are there watching it.

—HENRY HEWES.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

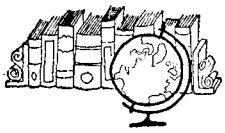
MARBORO brings you a world of book bargains!

The world's biggest bargain book seller presents the world's biggest bargain book sale!

Look over the choice array of fine imported art books! Scan the startling savings on giant-size,full-color art reproductions for home decorating! Choose from a vast selection of important books by renowned writers the world over. And the low, low prices are really out of this world!

You'll be amazed at how much good reading even the most modest book buying budget can bring you. Today, see for yourself why hundreds of thousands of book lovers do their shopping by mail from Marboro. Start saving now! Choose from more than 240 selections on the next six pages and order by mail with the convenient coupon. You'll be glad you did!

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



MARBORO BRINGS YOU

502. ACROSS THE GREAT DESERTS.
By P. T. Etherton. The well known traveler and explorer writes an exciting study of three great deserts —the Sahara, the Kalahari and the Gobi. 45 unusual photographs. *Pub. at $2.50.* *Only* **1.00**

446. IRON HORSES: American Locomotives 1829-1900.
By E. P. Alexander. A pictorial story of the development of the American locomotive from the first engine of 1829 down to the turn of the century. 94 *splendid plates:* 8½" x 11½". *Pub. at $6.00.* *Only* **3.49**

337. SEA DEVILS.
By J. Valerio Borghese. The true story of the daring "human torpedoes" who caused acute anxiety to the British navy at a most critical period in the war. "Extraordinary courage and ingenuity."—Winston Churchill. Photographs. *Pub. at $4.50.* *Only* **1.00**

452. EARLY STAGES.
By John Gielgud. The autobiography of one of the greatest living actors and producers. Photographs. *Pub. at $3.00.* *Only* **1.49**

408. THESAURUS OF BOOK DIGESTS.
Ed. by Hiram Haydn & Edmund Fuller. 2000 digests of the world's permanent writings from ancient classics to current literature. Each country or period or subject edited under the direction of a specialist—a wealth of information and source material. *Pub. at $5.00.* *Only* **1.98**

370. IN THE PATH OF MAHATMA GANDHI.
By George Catlin. A leisurely, charming book that is at once a travel diary and a philosophical quest, a Faustian pilgrimage to the most remarkable seer of our age. *Pub. at $3.50.* *Only* **1.00**

394. DICTIONARY OF MODERN PAINTING.
Ed. by F. Hazan. *350 reproductions, 270 in full color.* A matchless panorama of every aspect of modern painting the world over, this is the first work ever published to include full information on artists, trends, techniques, and movements complete in one beautifully produced volume. The hundreds of stimulating articles prepared by famous art critics are of outstanding significance and importance as well as interest. A magnificent book for browsing and reference, here is the indispensable volume for every art bookshelf. **6.50**

436. HOW TO BUY INSURANCE.
By Philip Gordis. The complete guide to better protection for less money. *Pub. at $4.00.* *Only* **1.98**

409. WORLD OF GREAT STORIES.
Ed. by Hiram Haydn and John Cournos. 115 stories, the best in modern literature of all countries. Almost every great writer is included and there are surveys of the literatures of the world, with biographical and other data. 950 pages. *Pub. at $3.95.* *Only* **1.98**

410. THE COMPLETE NONSENSE OF EDWARD LEAR.
Ed. by Holbrook Jackson. All the nonsense books PLUS all 546 original Lear illustrations. 320 pp., soft bound. **1.00**

397. BEETHOVEN: The Man Who Freed Music.
By Robert Haven Schauffler. This famous biography of the greatest of all composers is a milestone in musical literature. Absorbing, sensitive and inspiring, it correlates the tortured life of the man with his soaring music. Illus. **2.98**

13. THE NEW YORK CITY BALLET.
By Anatole Chujoy. The full story of the growth of America's first resident ballet company and an exciting record of its artistic and social significance. 73 photographs. *Pub. at $5.00.* *Only* **1.98**

399. JESUS AND HIS TIMES.
By Daniel-Rops. Acclaimed in America and Europe by leading Protestants and Catholics alike as the best life of Christ ever written, giving a complete picture of Jesus as a living man. 615 pp. *Pub. at $5.00.* *Only* **1.98**

386. BOSWELL IN HOLLAND.
Ed. by Frederick A. Pottle. The second volume in the Yale Editions of the Private Papers of James Boswell. *Pub. at $6.00.* *Only* **2.98**

393. AROUND THEATRES.
By Max Beerbohm. Nearly 600 pages of searching and witty comment on Shaw, Ibsen, Sarah Bernhardt and the other fabulous figures of the heyday of drama. *Pub. at $6.00.* *Only* **2.98**

392. PORTRAIT OF THE OLD WEST.
By H. McCracken. 40 full color plates and 100 other illustrations by 30 famous artists—Remington, Russell, Catlin, etc. Portrays the rugged frontier life of the Great Plains: buffalo hunts, Indian wars, cattle drives, Army life, etc. *Pub. at $10.00.* *Only* **3.98**

449. JUAN GRIS—His Life & Work.
By Daniel-Henry Kahnweiler. The first complete study in English devoted to the life work of one of the most outstanding painters of this century. Based on Gris' own letters and original documents, most of them hitherto unavailable, it also contains the artist's collected writings about art. It is more than a biography and study of Gris, it is also a study of the history and principles of Cubism and a critical appreciation of its influence and achievements. 113 plates in black-and-white, 2 in full color, and many illustrations throughout the text. 9" x 11". *Pub. at $15.00.* *Only* **5.95**

391. DANTE, THE DIVINE COMEDY.
A new translation by Lawrence Grant White. One of the greatest narrative poems in the world is made accessible to the English reader in a simple and accurate version, illustrated by 69 of Gustave Dore's vividly descriptive engravings. 8" x 10½". *Pub. at $6.50.* *Only* **3.98**

374. MENABONI'S BIRDS.
By Athos and Sara Menaboni. 31 full-page plates in glowing color and 13 in black-and-white faithfully reproduce the most beautiful bird portraits painted in America in the past hundred years. An authoritative text completes this excellent natural history. 9¼" x 12". *Pub. at $10.00.* *Only* **3.95**

368. FRANZ ROSENZWEIG: Understanding the Sick and the Healthy.
An expression of man's capacity to fulfill his life within the world and before God. "Rosenzweig's thought has the power of creatively renewing what seemed conventional and even dead."—Reinhold Niebuhr. *Pub. at $2.75.* *Only* **1.00**

P-31. OLD MASTERS PORTFOLIO.
Six masterpieces from the Louvre beautifully reproduced in full-color: Vermeer's *The Seamstress;* Van Dyke's *Charles I of England;* Da Vinci's *Mona Lisa;* Metys' *Banker and His Wife;* Canaletto's *Approach to Venice;* Ruysdael's *Marine.* 13" x 17⅛". *Pub. at $6.00.* *Complete portfolio, special* **2.98**

342. SPAIN—AN INTERPRETATION.
By Angel Ganivet. Although written at the end of the 19th century, no book has had more influence on contemporary Spanish thought. *Special* **.59**

407. THE BOOK OF MUSICAL KNOWLEDGE.
Illustrated. By Arthur Elson. A practical musical education complete in one volume! This illustrated 600-page guide offers a wealth of information on musical instruments, how to read music, the great composers and performers of all time, musical forms and history, plus a detailed glossary of musical terms. *Special* **2.98**

440. NELSON'S CAPTAINS.
By Ludovic Kennedy. A glorious epoch is re-created in this brilliant narrative of Admiral Nelson and his Band of Brothers. Illustrated. *Pub. at $5.00.* *Only* **2.98**

438. THE MARITIME HISTORY OF MAINE.
By William Hutchinson Power. The story of three centuries of shipbuilding and seafaring along the Maine coast. Illustrated. *Pub. at $6.00.* *Only* **2.98**

400. THE INDEX OF AMERICAN DESIGN.
By E. O. Christensen. The largest, most magnificent collection of American folk arts and handcrafts ever published—*378 pictures, 117 in full color!* A stunning panorama of Colonial and 19th century treasures ranging from Stiegel glass and Shaker furniture to carousel horses and cigar-store Indians, faithfully capturing the life and spirit of the men and women who made, used and enjoyed them. 9" x 12", lavishly printed and bound. *Pub. at $15.00.* *Only* **7.88**

404. GLORIES OF VERSAILLES.
72 superb 10" x 12" full-page photographs of the exquisite formal gardens, incomparable statuary, and magnificent palaces of this show place of France, itself a masterpiece of art. *Pub. at $10.00.* *Only* **1.98**

455. BLACK POWER.
By Richard Wright. The author of *Native Son* and *Black Boy* views the African Gold Coast. 358 pages. *Pub. at $4.00.* *Only* **1.49**

456. THE TEACHER OF TEACHERS.
By Harold Rugg. Frontiers of theory and practice in teacher education. *Pub. at $4.00.* *Only* **1.00**

453. DIVERSION.
Ed. by John Sutro. 22 authors, among them V. S. Pritchett, Cecil Beaton, William Plomer, write on the Lively Arts. 64 illustrations. *Pub. at $3.75.* *Only* **1.49**

401. UTRILLO.
24 plates in full color. A retrospective survey of his art from the turn of the century to the present, by Francis Jourdain. 24 superb color reproductions of his best paintings, printed in Paris. *Special* **1.00**

P-23. ILLUSTRATED MAP OF NEW YORK CITY IN 1661.
A delightfully decorative map in 8 colors originally drawn for the British. Its legend reads, "A Description of the Towne of Mannadoes, or New Amsterdam." A decorative border encloses quaintly-drawn ships in the harbor, part of "Longe Isle Land," Wall Street (then a fort), Bowling Green, etc. A faithful reproduction in silk-screen and engraving. Measures 21¾" x 27¾" on a 26" x 40" heavy sheet. *Originally pub. at $11.95.* *Only* **2.98**

P-28. HIROSHIGE: Kiso Snow Gorge.
A snow-covered mountain gorge through which flows the river. Sampans are being poled upstream and a coolie treads his way over a narrow bridge spanning the deep gorge. This pastoral scene is depicted in a light blue, cool gray, brown and aquamarine, on a tan background. A gray border encloses the scene. The long narrow silk-screen panel measures 42½" x 16". *Pub. at $6.00.* *Only* **1.98**

463. AMERICAN INTERNATIONAL ENCYCLOPEDIA.
Now Marboro brings you the famous 16-volume American International Encyclopedia at ¼ the original price, thanks to a special publisher's overstock closeout. This revised 1953 edition contains 40,000 subjects, so up-to-date you can turn to the facts on atomic energy, the Korean War, geographical changes since World War II, etc. Includes more than four million words, 3,500 illustrations, maps in full-color. Bound in gold-stamped maroon cloth. Limited quantity. *Pub. at $39.50. All 16 volumes, only* **9.88**

454. THE TREASON OF THE PEOPLE.
By Ferdinand Lundberg. A shocking exposure of how we have failed as citizens. 370 pages. *Pub. at $4.50.* *Only* **1.49**

413. BEST CARTOONS FROM FRANCE.
200 of the funniest and cleverest cartoons ever to come from France. *Pub. at $2.95.* *Only* **1.49**

451. JEAN ARP: Dreams and Projects.
A monumental collection of abstract art by one of France's greatest modernist artists, issued in a stunning portfolio. These double-fold plates are original woodcuts by Arp printed in Paris in an extremely limited edition from the original blocks. Some are printed in black-and-white and others in blue and black. Explanatory text in English, French and German. The collection is contained in a handsome and sturdy slip-case measuring 9½" x 11⅞". *Pub. at $28.00.* *Only* **9.95**

447. PAUL CEZANNE SKETCH BOOK.
This magnificent limited edition will be treasured by art lovers and collectors alike. Vol. I contains 102 plates rendered directly by gravure from the original sketch book in the Art Institute of Chicago. They depict some of Cezanne's most interesting and spontaneous figure studies, portraits, landscapes, etc. Vol. II contains an authoritative text by Carl O. Schniewind, Curator of Prints & Drawings of the Art Institute, on Cezanne and his drawings. *Pub. at $12.00.*
Both vols, boxed, only **5.95**

406. SYMBOLS OF ORIENTAL RUGS:
The Hidden Language. By H. Raphaelian. A lavish, entertainingly written account of the fabulous Persian, Chinese, and Caucasian rugs and the ancient mysteries of life they symbolize—of exceptional interest to rug-owners, artists, and folklorists alike. 80 pages of unique illustrations and scores of design motifs. *Pub. at $10.00.* *Only* **4.88**

461. LOUISA MAY ALCOTT.
By Madeline B. Stern. "A compact and almost breathless narrative of a remarkable career."—N. Y. Herald Tribune. Illustrated, 424 pages. *Pub. at $4.00.* *Only* **1.49**

403. LETTERING FROM A TO Z.
116 plates. By Clarence P. Hornung. The standard work on the development of our basic letter forms, including full-page alphabets of the most important type faces and hand-drawn letters, detailed information on spacing, etc. 8½" x 11". Handsomely reproduced. *Pub. at $6.00.* *Only* **2.98**

325. RABELAIS.
Complete and unexpurgated, the five books of "Gargantua and Pantagruel"; one of the most ribald and entertaining classics in world literature. Over 700 pages. **2.98**

92. THE STORY OF STRATFORD-UPON-AVON.
By J. C. Trewin. A delightful history and illustrated guide to the town of Shakespeare's birth and death and the home of the famous Memorial Theatre and the annual Festival. *Special* **1.00**

ORDER BY MAIL TODAY WITH

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A WORLD OF BOOK BARGAINS!

433. AMERICAN LOCOMOTIVES: 1900-1950.
By Edwin P. Alexander. A pictorial history of steam power as it developed from 1900. Fifty years of progress are shown by more than 125 full-page plates, together with diagrams and descriptions. 9" x 11". *Pub. at $6.75.* *Only* **3.95**

349. ESSENTIALS OF NURSING.
By Helen Young and Eleanor Lee. 2nd edition. A completely revised and rewritten text covering the basic nursing course for students. *Pub. at $3.75.* *Only* **1.98**

486. GLEE WOOD: A Treasury of Middle English Literature.
By M. Williams. An immense panorama of 11th to 15th century life and thought—by its greatest writers of prose, poetry and drama—Piers Plowmen, King Arthur, Canterbury Tales, Proverbs of Alfred, etc. 553 pp., 31 striking woodcuts. *Pub. at $6.00.* *Only* **1.98**

219. SEX: Methods and Manners.
By Dr. L. Berg and R. Street. Direct, straightforward guide to achieving sex happiness in marriage, covering all aspects, basic techniques, etc. Illus. *Pub. at $3.50.* *Only* **1.98**

487. HISTORIC FURNISHING.
By N. Truman. An encyclopedic guide to period furniture—23 chapters, 290 illustrations of period pieces popular in England and America between 1400 and 1850. *Pub. at $4.75.* *Only* **1.98**

492. HEROES, HIGHBROWS AND THE POPULAR MIND.
By Leo Gurko. "Mass" culture v. men of thought—a brilliant study of intellectual-baiting in America and its tragic consequences. *Pub. at $3.95.* *Only* **1.49**

489. RESTORATION READER: Milton, Pepys, Wm. Penn, et al.
A compendium of achievement in journals, plays, essays, anecdotes and biographies in an intimate portrait of the spectacular age of Charles II. Ed. by J. Hanford. *Pub. at $4.50.* *Only* **1.98**

490. THE DARING YOUNG MEN: Hawthorne, Emerson, Whitman.
By D. Dickason. The vivid story of the pioneer American writers, poets and artists who revolted against the empty conventions of their day and developed a new, vital concept of personal expression and realism. Illustrated. *Pub. at $5.00.* *Only* **1.98**

341. MATISSE.
By Bruno Schneider. A handsome monograph on the great modernist, illustrated with 11 tipped-on color reproductions. Imported from Italy. English text. 10" x 13¼". *Special* **1.00**

307. INTRODUCTION TO EMILY DICKINSON.
By Henry W. Wells. A fresh appraisal and evaluation in the light of literary and historical tradition. 268 pages. *Pub. at $3.00.* *Only* **1.00**

6. NEHRU—*LOTUS EATER FROM KASHMIR.*
By D. F. Karaka. 4th printing. An iconoclastic study of the Indian leader. *Special* **1.00**

91. THE STORY OF OXFORD.
By S. P. B. Mais. Everything about Oxford is in this well-illustrated book in an entertaining and interesting form—its colleges, history, traditions, architecture, etc. *Special* **1.00**

P-48. LAUTREC: MOULIN ROUGE.
Absolutely perfect facsimile of *Moulin Rouge*—the famous Lautrec dance hall poster. This faithful silk-screen reproduction measures a giant 31½" high x 23" wide. *Pub. at $20.00.* *Now only* **1.98**

506. HOMO FABER.
By G. N. M. Tyrrell. A study of man's mental evolution. *Pub. at $3.00.* *Only* **1.00**

507. FRENCH-ENGLISH DICTIONARY—Nouveau Lexique.
Differs from most existing dictionaries in that it is intended essentially as a book of reference for English speaking people. 760 pages. *Special* **1.00**

437. LIVING WITH OUR CHILDREN.
By Lillian M. Gilbreth. A positive program by the mother of the famous family pictured in *Cheaper by the Dozen*. *Pub. at $3.00.* *Only* **1.49**

365. MODELS OF PROPRIETY.
By Sir William Russell Flint. England's most noted water colorist has devoted this delightful book to "all virtuous young ladies who pose unadorned for honest artists." The wonderful drawings of nudes and the gentle satirical essays that accompany each plate, make this lovely book a pleasure to look at and read. 7½" x 11". *Pub. at $5.00.* *Only* **1.98**

435. GREEK CITY STATES.
By Kathleen Freeman. With scholarship and literary grace, Dr. Freeman tells the story of 6 city-states and exceptionally their way of life. Illustrated. *Pub. at $4.75.* *Only* **1.49**

434. BEYOND HORIZONS—Voyages of Adventure and Discovery.
By Carlton Mitchell. Eight true accounts from the great age of adventure—rounding Cape Horn with Anson—discovering Tahiti—Bligh's own story—etc. "Engrossing . . . thrilling, heartily recommended"—N.Y. Herald Tribune. *Pub. at $3.95.* *Only* **1.98**

MUSEUM-SIZE COLOR MASTERPIECES
Now only $1.95, any 3 for $5

Each print in this "Abrams Color Series" is reproduced from a masterpiece of painting in a famous museum. Reproduced in full and glowing colors. *Ten Dollar values!*

P-32 CEZANNE: STILL LIFE WITH BASKET OF APPLES. Fruits and cakes on a table in pale blues and gold. 18½" high by 23" wide. *Only* **1.95**

P-33. RENOIR: A LARGE VASE OF FLOWERS. Lovely bouquet of June flowers, silvery tonalities. 23½" high by 18" wide. *Only* **1.95**

P-34. CEZANNE: THE BLUE VASE. A fresh handful of flowers in lovely blues, reds and greens. 22¼" high by 18½" wide. *Only* **1.95**

P-35. VAN GOGH: WHITE ROSES. A wild profusion of garden flowers, beautiful in white, coral and green. 23¾" high by 18½" wide. *Only* **1.95**

P-36. ODILON REDON: VASE OF FLOWERS. A haunting, poetic bouquet in misty gold and velvety hues. 23½" high by 14½" wide. *Only* **1.95**

P-37. ROUAULT: SEATED CLOWN. Like a stained glass window in its jewel-like colors. 23¼" high by 17" wide. *Only* **1.95**

P-38. RENOIR: DANCE AT BOUGIVAL. A gay and swirling couple in pink dress and blue suit with bright accents. 23¾" high by 12½" wide. *Only* **1.95**

P-39. LAUTREC: CHILPERIC. A spirited scene from a Gay 90's operetta in geranium, blues and black. 19" high by 19" wide. *Only* **1.95**

P-40. MATISSE: TABAC ROYAL. Brightly patterned interior in gay reds, yellows and blues. 18½" high by 23½" wide. *Only* **1.95**

P-41. DEGAS: THE DANCING CLASS. Charming ballerinas in fluffy costumes rendered in pastel pinks, green, rose and brown. 20⅛" high by 18½" wide. *Only* **1.95**

P-42. MODIGLIANI: GIRL WITH BRAID. Tender study of youthful innocence in lovely pinks and rose. 24" high by 17½" wide. *Only* **1.95**

P-43. PICASSO: BOY WITH PIPE. Poetic figure of boy crowned with flowers in blue against an old rose background. 23½" high by 18½" wide. *Only* **1.95**

P-44. DEGAS: AT THE RACE COURSE. Spirited picture of horses, jockeys and spectators. 18⅛" high by 23¾" wide. *Only* **1.95**

P-45. MANET: PORTRAIT OF IRMA BRUNNER. A black hat, coral dress and the lovely face of a Victorian lady. 22½" high by 17¾" wide. *Only* **1.95**

P-46. MARY CASSAT: THE BATH. Mother bathing her child. A happy, decorative picture in rose, violet and pinks. 23½" high by 15¼" wide. *Only* **1.95**

P-47. UTRILLO: WINDMILLS OF MONTMARTRE. A gay Parisian scene against a blue sky. 18½" high by 23" wide. *Only* **1.95**

496. HAMMOND'S GLOBEMASTER WORLD ATLAS.
Over 100 full color maps and insets covering all the world—plus world gazetteer, index and geographical information. 9½" x 12½", hardbound. *Only* **1.00**

60. HANDBOOK FOR THE CURIOUS.
By Paul Griswold Howes. 329 excellent photographs and sketches will enable the reader to identify most of the creatures of field, stream and shore that he observes in his strollings. *Pub. at $3.75.* *Only* **1.49**

439. THE MUSIC OF ISRAEL.
By Peter Gradenwitz. The first comprehensive treatment of the musical history of the Jewish people from the times of the ancient Hebrews to the new music of modern Palestine. *Pub. at $6.00.* *Only* **2.98**

442. THE PHYSICAL NATURE OF FLIGHT.
By Ray Holland, Jr. This book is all about airplane flight—from it the reader can gain a thorough understanding of the flight behavior of airplanes. *Pub. at $4.00.* *Only* **1.49**

495. DIRECTING THE PLAY: A Source Book of Stagecraft.
A unique, comprehensive work on the history, theory and practices of directors—brilliant chapters by 23 "greats," including Shaw's "Art of Rehearsal," Josh Logan on the musical, Elia Kazan's notebook for "Streetcar," etc. 51 illus. *Pub. at $4.00.* *Only* **1.98**

443. AMISHLAND.
By Kiehl and Christian Newswanger. The authors are of Amish stock and illustrate the life of the Amish people simply, devoutly and with deep insight. Their many paintings, drawings and etchings and brief prose passages fully express the simple dignity and industry of these remarkable people. 8" x 11". *Pub. at $5.00.* *Only* **2.98**

55. THE STORY OF PLANTS.
By John Asch. The only complete one-volume story of plant life in all its aspects—origin, development, function and significance in the life of man. Simply but authoritatively written and brilliantly illustrated with hundreds of drawings. *Pub. at $5.00.* *Only* **1.98**

345. ASPECTS OF BRITISH ART.
Michael Ayrton, John Piper, David Low and others write of British graphic arts. 324 pp. 48 plates in color and 127 black-and-white illustrations. *Pub. at $5.00.* *Only* **1.98**

334. WOOD ENGRAVING.
By George E. Mackley. Written for those interested in the history and development of wood engraving as well as those who wish to practice it. Lucid instructions many illustrations and a gallery of plates done by leading engravers today. *Pub. at $3.00.* *Only* **1.00**

57. THE FLYING YEARS.
A pictorial history of man's conquest of the air by Lamont Buchanan. The colorful and exciting history in words and 275 pictures of man's magical conquest of the air. Text and pictures make a unique "picturama" of America in the air. 8" x 10¼". *Pub. at $5.00.* *Only* **1.98**

359. THE LANGUAGE OF PICTURES.
By David Bell. Discusses 15 masterpieces by Velasquez, Van Gogh, Botticelli, David, Picasso and others in a simple style, free from artistic jargon. Attempts to enrich the reader's experience by explaining what the artist tried to say and how he said it. 15 splendid illustrations. *Pub. at $5.00.* *Only* **1.00**

358. THE SHAKESPEAREAN SCENE.
Herbert Farjeon, noted critic, discusses with shrewdness and brilliance Gielgud as Hamlet, Olivier as Romeo, Edith Evans as Cleopatra, and other famous actors in the greatest plays ever written. *Pub. at $2.50.* *Only* **1.00**

491. EX-PRODIGY: A Genius in the Family.
By Norbert Wiener. The frank, remarkable story of a phenomenal young man who amazed the world when he entered college at 11, progressing on to become a great scientist, teacher, and thinker. Illustrated. *Pub. at $3.95.* *Only* **1.49**

505. RETURN FROM THE POLE.
By Frederick A. Cook. Written to substantiate the author's controversial polar claim, this book will stand in its own right as one of the classic writings of exploration. *Photographs.* *Pub. at $3.75.* *Only* **1.49**

214. THE VAGABOND.
By Colette. The music halls of Paris are the background of this great novel chosen by a jury of French writers as one of the twelve best French novels of the present century. *Pub. at $3.00.* *Only* **1.49**

CONVENIENT COUPON⟶

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MARBORO BRINGS YOU

34. THE HOLY SINNER.
A fascinating novel by Thomas Mann retelling the medieval legend of Pope Gregory—his shameful origin, his sinful life, his ruthless atonement and his final transfiguration. *Pub. at $3.50.* *Only* **1.00**

85. THE AMERICAN SEXUAL TRAGEDY.
By Albert Ellis, Ph.D. A detailed and unflinching account of the distortions, frustrations and broken homes that result from our sexually bigoted mores. *Pub. at $4.50.* *Only* **1.98**

P-20. OLD NEW ENGLAND VILLAGES.
Delightful set of four of H. C. Wolcott's memorable scenes from historic New England towns. These 18" wide x 12" high, full-color reproductions are heavily varnished to retain the feeling of Wolcott's original oil paintings. Wonderful for framing. *All four pub. at $6.00.* *Entire set, now only* **1.00**

90. BRITANNIA: 1651-1951.
By S. P. B. Mais. The entire set of Jansson's 54 decorative 17th century English county maps, the originals of which are scarce and expensive. Each map has a concise summary of the outstanding historical, physical and architectural features of the respective county. A magnificent collection, 10" x 12½". *Pub. at $6.00.* *Only* **2.98**

111. SAINT ANTHONY OF THE DESERT.
By Henri Queffelec. Delightfully and movingly written, this brilliant biography recreates the wise and gentle personality of St. Anthony against the setting of his dramatic era. *Imprimatur. Pub. at $3.75.* *Only* **1.00**

115. BALLET IN ACTION.
Introd. by George Balanchine; text by Walter Terry. A large and handsome ballet book that captures the visual beauty and excitement of the dance. The breath-taking plates present scenes from eight ballets performed by the leading dancers of the New York City Ballet. *120 pages of photographs* by Paul Himmel. 10⅛" x 11½". *Pub. at $10.00.* *Only* **2.98**

120. THE FACE OF ULSTER.
By Denis Hanna. The author writes with equal knowledge and freshness of Ulster's history, its people and folklore, its natural history and landscape. 100 photographs, drawings and maps. *Pub. at $3.00.* *Only* **1.00**

415. GUY DE MAUPASSANT—Complete Short Stories.
Ed. by Artine Artinian. The first and only complete collection—including many never before printed. 270 daring stories; over 1,200 pages. **5.95**

424. GAUGUIN.
A 9¾" x 12" portfolio of ten tipped-on plates in full-color, each eminently suitable for framing. Introd. and notes on the plates by Bruno Schneider. *Special* **1.00**

124. ADMIRAL KIMMEL'S STORY.
By Husband E. Kimmel, Rear Admiral USN (Ret.) 2nd printing. "None has told the Pearl Harbor story as simply or as well as the one man who was in the best position to tell it."—*Chicago Daily News. Pub. at $3.75.* *Only* **1.00**

47. DREAMS OF GLORY.
Did you ever dream of glory? Any kind of glory? If you have, and everyone has, William Steig has caught you out in at least one of his inimitable drawings that have captured the universal fantasies of childhood. 42 drawings. *Pub. at $2.95.* *Only* **1.00**

19. MOSLEMS ON THE MARCH.
By F. W. Fernau. Readable and informative introduction to the crucial problems of the Middle East—its conflicting trends and tensions and personalities and parties. Maps. *Pub. at $5.00.* *Only* **1.98**

348. SALES ADMINISTRATION.
By Bertrand R. Canfield of the Babson Institute. *Revised edition, 5th printing.* The principles and problems of sales administration. 600 pp. *Pub. at $6.75.* *Only* **1.00**

361. LONDON IS LONDON
A selection of prose and verse by D. M. Low. Delightful anthology of literature on London from the 14th century to the present, from Chaucer to C. E. Montague. Charming drawings by Edward Bawden. *Only* **1.00**

385. A TREASURY OF INTIMATE BIOGRAPHIES.
Ed. by Louis L. Snyder. Dramatic stories from the lives of great men told by those who knew them well. *Pub. at $5.00.* *Only* **1.98**

387. THE YOUNG SHELLEY.
By Kenneth Neill Cameron. This romantic and dramatic story of Shelley's life brings out, in a way not previously attempted, the full background of his progress as a young radical. *Pub. at $6.00.* *Only* **1.98**

43. GERMAN STORIES AND TALES.
Selected and edited by Robert Pick. 5 long stories and 13 shorter narratives by Kafka, Mann, Broch, Schnitzler, Wassermann and others with brief biographical notes on each writer. *Pub. at $5.95.* *Only* **1.00**

36. HANDBOOK OF ATTRACTING BIRDS.
By Thomas P. McElroy, Jr. A simple and practical book that tells you how to bring birds to your place, and how to feed and take care of them. Illustrated by Lambert Guenther with working drawings of bird houses, feeding stations, etc. *Pub. at $3.00.* *Only* **1.49**

P-2. BULLFIGHT PRINTS.
All the drama and grace of bull-fighting captured in this portfolio of four full-color reproductions of Nico water-colors. With or without framing, these prints convey that rare combination of dynamism and emotional tension found in the bull-fighting arena. Each measures 11" x 14". *Pub. at $5.00.* *All four, only* **1.00**

419. JOSEPH CONRAD: Tales of Land and Sea.
764 fascinating pages include complete: *Youth, Heart of Darkness, The Nigger of the Narcissus, A Personal Record.* and 10 short stories. Chapter head decorations. *Only* **2.95**

FRENCH POSTERS

Gay, full-color, collotype facsimiles of decorative modern posters that sold for up to $30 or $100 when originally published. These superb combinations of illustration, calligraphy and typography are all wonderfully decorative for your home. Their color and beauty will bring a gay note to any room. Their sophisticated charm is appropriate for either a traditional or a modern setting. Each poster measures 30" x 20" and can be hung as is or in a frame. These are the choice items most wanted by decorators today.

P-10. MIRO. Fantastic and amusing Miro motifs in bright blue, yellow, green, black and red. *Pub. at $5.00.* *Only* **1.00**
P-11. BRAQUE. Lovely semi-abstraction in black and purple on a gay yellow background. *Pub. at $5.00.* *Only* **1.00**
P-12. MATISSE. Rhythmic drawing of a woman's head in black surrounded by design elements in opaque yellow, red and blue. *Pub. at $5.00.* *Only* **1.00**
P-13. LAUTREC. Color lithograph of a woman in a theatre box in brown, red and yellow on a light tan background. *Pub. at $5.00. Only* **1.00**
P-14. PICASSO. Stunning composition of cubist figures in tan, brown and blue. *Pub. at $5.00.* *Only* **1.00**
P-15. LAUTREC. Top-hatted men, fashionable women and a tier of theatre boxes in yellow, blue and green. *Pub. at $5.00.* *Only* **1.00**
P-16. DUFY. Lovely seascape of boats, yachting flags, waves and the shoreline done in red, blue, light purple, green, black, and yellow. *Pub. at $5.00.* *Only* **1.00**
P-17. CEZANNE. The great master's monumental "Bathers"—four male figures against a stream and trees, done in green, brown, and tan. *Pub. at $5.00.* *Only* **1.00**

P-4. ETRUSCAN FRIEZE.
An enchanting pair of full-color wall paintings created in the early 4th Century B.C. as part of the famous fresco in the Tomb of Triclinio in Greece. They portray gorgeously costumed slaves in graceful poses interwoven with trees, beasts and birds. The scenes are framed by upper and lower decorative borders and imposed on a lovely tan background. These two stunning silk-screen reproductions are distinctive and unique decorations for any wall in your home. Together they measure 16¾" high and 74" wide. *Pub. at $20.00.* *Only* **5.95**

324. THE ARABIAN NIGHTS.
The complete and unexpurgated Lane translation with all of his original notes and marvelous commentaries on the text. 1260 pages. **4.95**

363. NINETEENTH CENTURY ARCHITECTURE IN BRITAIN.
By Reginald Turner. A noted architect and critic surveys the course of British architecture from Regency times to the beginning of the present century. 127 illustrations exhibit the good and bad of each period ranging from the Houses of Parliament, Crystal Palace and the British Museum to railway stations and provincial architecture. *Pub. at $4.00. Only* **1.00**

360. EDGAR ELGAR.
By Mrs. Richard Powell. "One of the most intimate pictures of a great man I have ever read."—Hesketh Pearson. *Pub. at $2.50.* *Only* **.59**

311. SEX LIFE IN ANCIENT INDIA.
By Johann Meyer. 608 pages. Deals with the Indian conception of love, the life of woman as maid, wife and widow, and sexual relations both in and out of marriage. Contains material hitherto unpublished in English. *Pub. at $6.00.* *Only* **1.98**

P-26. JAPANESE PRINT: The Treasure Ship.
This masterpiece of Japanese print-making by Yeishi portrays a decorative barge bearing nine lovely ladies. Gorgeous costumes and graceful poses are painted in gray, violet, chrome green, tan, umber and black on a delicate ochre background. This magnificent 15" high x 29" wide reproduction is silk-screened on 23" x 35" sheet. *Pub. at $10.00.* *Only* **2.98**

5. MIRABEAU.
By Olive J. G. Welch. A biographical study of a very remarkable man and a very critical phase of history, the French Revolution. 356 pages. *Pub. at $3.75.* *Only* **1.49**

61. THE FIRESIDE BOOK OF LOVE SONGS.
Prepared under the direction of Margaret Boni with musical arrangements by Norman Lloyd. Many full-page paintings in color by Alice and Martin Provenson. 324 pages of the words and music of the tenderest love songs that the world has known. 8" x 11". *Pub. at $6.00.* *Only* **2.98**

69. A TREASURY OF GRAND OPERA.
Ed. by Henry W. Simon. 7 masterpieces of grand opera—*Don Giovanni, Lohengrin, La Traviata, Faust, Carmen, Aida* and *Pagliacci*—their literary and stage histories, illustrations from performances. Words in original language and in English. Over 300 pages of music. **3.95**

86. BIRDS OF THE GAUNTLET.
By H. von Michaelis. A sumptuous treasury of bird-lore and anecdotes, profusely illustrated in sepia, black-and-white and vivid full color, with hundreds of the famed author's classic drawings of noble eagles, falcons, owls and hawks. Filled with fascinating stories of bird individuality, courage, character and adventure. Beautifully printed and designed. 8½" x 11¼" in size. *Pub. at $15.00.* *Only* **4.95**

94. THE BORZOI TURGENEV.
Fresh and accurate translations by Harry Stevens of four of Turgenev's novels, *Fathers and Sons, Smoke, On the Eve,* and *Rudin*—plus three of his long stories, *A Quiet Spot, First Love* and *The Diary of a Superfluous Man.* 801 pages. *Pub. at $4.95. Only* **2.95**

109. PAUL KLEE: PEDAGOGICAL SKETCHBOOK.
Introd. & trans. by Sibyl Moholy-Nagy. Klee's observations on proportion, motion, and depth in space as the fundamental attributes of the visual world. Intended for the curriculum of the Bauhaus in Germany. Illustrated. *Pub. at $3.50.* *Only* **1.00**

389. SPEAKING OF CARDINALS.
By Thomas B. Morgan. *2nd printing.* Although this book says much about the Vatican Princes, its main theme revolves around the lives of the American Cardinals. *Pub. at $3.00.* *Only* **1.00**

309. DICTIONARY OF AMERICAN PROVERBS.
Ed. by David Kin. Preface by Mark Van Doren. More than 5,000 proverbs which express in homespun, succinct terms, the very essence of American wit and wisdom. Derived from many sources, they reflect the common denominator of our natural experience—the spontaneous inspiration of our folklore, history and philosophy. *Pub. at $6.00.* *Only* **2.98**

382. EXPLORATIONS IN PSYCHOANALYSIS.
Edited by Dr. Robert Lindner. 19 brilliant essays, each by a noted psychoanalyst, offer a panoramic survey of modern psychoanalysis. Includes many case histories. *Pub. at $7.50.* *Only* **2.98**

312. PICTURE BOOK OF IRELAND.
59 full page photographs portray all the elements of the Irish scene. 9" x 11½". *Pub. at $2.75. Only* **1.49**

314. ASPECTS OF MURDER.
By Harold Dearden. In these brilliant narratives of famous murder trials, every facet of criminal psychology is revealed and made clear. Illus. *Pub. at $2.50.* *Only* **1.00**

P-18. TAMAYO: SILK-SCREEN PRINT.
The dynamic intensity and extraordinary color sense of Rufino Tamayo are well exemplified in this magnificent silk-screen reproduction of his famous *Watermelon Eater.* 28" high x 22" wide. From the collection of Marvin Small. An exclusive Marboro reproduction. *Only* **3.88**

441. EDWIN BOOTH—PRINCE OF PLAYERS.
By Eleanor Ruggles. *Third printing.* Biography at its best—the story of the greatest genius the American stage has ever known. Illustrated. *Pub. at $4.50.* *Only* **1.89**

ORDER BY MAIL TODAY WITH

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A WORLD OF BOOK BARGAINS!

303. GULLIVER'S TRAVELS.
By Jonathan Swift. Illustrated by Luis Quintanilla, with 184 drawings, 24 of which are original prints made from plates etched by the artist himself. A beautiful, unique edition of the famous classic, complete and unexpurgated. Quintanilla, considered to be one of the great artists of our time, has achieved a superb and marvelous result with the unusual drawings in this volume, and every book-lover will treasure this edition. *Pub. at $5.00.* *Only* **1.98**

330. PRIZE STORIES—1954.
Selected and ed. by Paul Engle. This 54th volume of the O'Henry Prize Stories includes 23 stories by Flannery O'Connor, Jean Stafford, Jessamyn West et al. *Pub. at $3.95.* *Only* **1.00**

344. GODS OF THE PEOPLE.
By Denis Saurat. The author contends that the mass of men hold unorthodox beliefs and that these constitute "true" wisdom. *Pub. at $2.50.* *Only* **.59**

336. THE HEDGEHOG AND THE FOX.
By Isaiah Berlin. An essay on Tolstoy's "View of History" by the eminent British philosopher. *Pub. at $2.50.* *Only* **1.00**

378. AFTER THE DOCTOR LEAVES.
By Margaret Clark. Foreword by Dr. Howard A. Rush. A practical guide to approved post-medical care and treatment of chronic diseases for the patient and his family. *Pub. at $3.75.* *Only* **1.49**

377. THE 20 MINUTE COOK BOOK.
By Michael Reise. Over 500 original, tested recipes for fish, fowl, meats, soups, salads, desserts—made in 20 minutes or less! *Pub. at $3.00.* *Only* **1.49**

381. YOGA DICTIONARY.
By Ernest Wood. The first definitive dictionary in the English language interpreting every basic term of all the great schools of both raja and hatha yoga. **3.75**

411. THE BOOK OF SIGNS.
493 symbols used from earliest times to the middle ages by primitive people and early Christians. Collected, drawn and explained by Rudolf Koch. Soft bound. **1.00**

P-25. CHAGALL: CLOWN ON COW.
A delightful Chagall fantasia depicting a gaily-costumed clown perched on a prancing cow. The artist's brilliant array of colors enlivens the deep blue background. This impressive silk-screen reproduction was done directly from the original in the collection of Mme. Helena Rubinstein. Its color harmonies and forms will complement any room. 24½" high x 18½" wide. **3.95**

82. CERAMICS FOR THE COLLECTOR.
By George Savage. A concise but thorough introduction to pottery and porcelain. Discusses, analyzes and illustrates choice pieces from the Far East, Islam, Spain, France, Italy, Holland, Germany, England, etc. 64 pages of plates, color frontispiece, indices and bibliography. *Pub. at $6.00.* *Only* **2.98**

103. LINCOLN AND THE WAR GOVERNORS.
By Wm. B. Hesseltine. Here is told for the first time the complete story of Lincoln's wartime struggle for troops and supplies with his own Northern governors, and the masterful tactics he used in party politics, the first conscription, elections and his conflict with ambitious men. *Pub. at $5.00.* *Only* **1.98**

104. BEST LOVED AMERICAN FOLK SONGS.
By John and Alan Lomax. 117 folk songs including *Old Smoky, Red River Valley,* and *Go Down, Moses.* Piano and guitar arrangements. **3.95**

33. DOCTOR FAUSTUS.
By Thomas Mann. The life story of a modern composer who sold his soul. One of Mann's greatest works. *Pub. at $4.00.* *Only* **1.00**

414. THE JOY OF PAINTING.
By Arthur Zaidenberg. This great new book brings out your own creativeness and shows you how to paint in every style and in every medium. Fully illustrated in color. **4.95**

423. DAUMIER GALLERY OF ART.
Magnificent, hard-bound 10" x 12" volume of ten individually tipped-in, full-color reproductions of Daumier's finest paintings. English text by Leonardo Borgese. *Special* **1.00**

426. PICTORIAL HISTORY OF AMERICAN SHIPS.
By John & Alice Durant. A compelling panorama of the sea told in words and hundreds of rare, unusual photographs and early prints. *Pub. at $10.00.* *Only* **4.95**

65. THE GLOBE RESTORED.
A study of the Elizabethan theatre by C. Walter Hodges. Brilliantly illustrated study of the stage of Shakespeare's time based on the most recent research available. Over 62 superb plates and 28 black-and-white drawings, bring to life in authentic reconstruction the actual physical features of Shakespeare's Globe Theatre. *Pub. at $7.50.* *Only* **2.98**

110. THE DEVIL.
By Giovanni Papini. In this unusual and stimulating book, the author of "The Life of Christ" writes of the role of the Devil in divine and human affairs, and the possibility of the Fallen Angel's eventual regeneration and redemption. *Pub. at $3.75.* *Only* **1.00**

9. KATHERINE MANSFIELD.
A biography by Antony Alpers. Her dramatic private life and literary career, her childhood and her mysterious first marriage, her relations with "L. M." and her later life and tragic death—the first full story, including much hitherto veiled in secrecy. Illustrated. *Pub. at $5.00.* *Only* **1.98**

P-5. BRAQUE: Still Life with Flowers.
Each subtle color shading and vibrant line is reproduced with amazing fidelity in this exquisite Albert Urban "Ecran" reproduction done directly from the original painting in the collection of Mr. Stephen Clark. The subject is a Braque favorite—flowers in a vase, fruit in a bowl and a sheet of music against a patterned background. Each dynamic brushstroke of green, orange, mauve, black and yellow is duplicated in three-dimensional relief by imported oil paints applied by silk screen. Its size is ideal for any decor—22" high by 27" wide. Your home will gain added distinction with this decorative masterpiece. *Pub. at $30.00.* *Only* **9.95**

306. ALEXANDER POPE—CATHOLIC POET.
By Francis Beauchesne Thornton. In this first definitive explanation of Pope as a Catholic writer, a distinguished literary scholar throws new light on a long misunderstood figure. 320 pp. *Pub. at $4.75.* *Only* **1.00**

20. THE FLOWERS OF FRIENDSHIP.
Letters written to Gertrude Stein by Santayana, Joyce, Picasso, Matisse, Hemingway, Berenson, Eliot and many others. The 450 letters dated from 1895 to 1946 present a warm and living portrait of Gertrude Stein by her distinguished contemporaries. Illustrated with photographic portraits of Gertrude Stein and a hitherto unpublished line drawing by Picasso. *Pub. at $5.00.* *Only* **1.98**

23. JAMES JOYCE'S ULYSSES.
An exhaustive study of Joyce's masterpiece by Stuart Gilbert. This invaluable analytical and systematic guide includes explanations of the interior monologue, a detailed study of the symbolism and a clarification of the hitherto incomprehensible in Joyce. *Pub. at $5.00.* *Only* **1.98**

26. SALT WATER FISHING.
By Van Campen Heilner. An entirely new and completely revised edition of the best book ever written on salt water fishing. New material, new illustrations, 12 full-color plates, numerous action photographs and the author's know-how, make this book a must for every sportsman's library. *Pub. at $7.50.* *Only* **2.98**

375. THE EARTH'S CRUST.
By L. Dudley Stamp. This new approach to physical geology and geography considers earthquakes, volcanoes, glaciers and many other fascinating natural processes. 36 color plates—74 other illustrations. *Pub. at $5.00.* *Only* **2.49**

514. GREAT PAINTINGS FROM THE NATIONAL GALLERY OF ART.
Edited by Huntington Cairns and John Walker. Acclaimed by America's foremost critics as "one of the finest art books ever published," this large and handsome book contains 85 full-color plates chosen from every important school of art in our National Gallery. Opposite each plate is an accompanying text selected from the best of world's literature that illuminates each painting's meaning. This extraordinary combination of great art and great literature makes this superb volume one that will be treasured forever. 11½" x 15¼". *Pub. at $15.00.* *Only* **7.95**

P-24. HOME DECORATING PRINTS.
Main Street, The Village Smithy, The Iron Horse, and *Old New Orleans* as painted by H. C. Wolcott reveal the golden highlights of America in its most picturesque era. To capture the glowing tones of Wolcott's original oil paintings these full-color, 18" wide x 12" high reproductions have been heavily varnished. Frame them for any room in your home or office. *All four pub. at $6.00.* *Entire set now only* **1.00**

58. HSI MEN AND HIS SIX WIVES: Chin P'ing Mei.
For almost 400 years sophisticated Chinese readers have enjoyed the lively and not too subtle account of these amorous adventures. This Chinese "Decameron" has had its encounters with censors during its long history, but it has never ceased to provide pleasure and good reading during its picaresque career. Introduction by Arthur Waley. 863 pages. *Pub. at $5.00.* *Only* **2.98**

56. SALVATION.
The widely-hailed classic novel by Sholem Asch about an isolated region along the Vistula in Poland in the years following the retreat of Napoleon's armies. *Pub. at $3.75.* *Only* **1.00**

326. THE ESQUIRE TREASURY.
Ed. by Arnold Gingrich. 650 pages, 50 pages of illustrations! Twenty years of Esquire's best cartoons, stories, photographs, Petty girls—all in a single, big bargain package of a book. *Pub. at $6.00.* *Only* **2.98**

331. LIN YUTANG: THE WISDOM OF AMERICA.
In the vein of "The Importance of Living," the witty Chinese philosopher journeys through American's literature and culture with Oriental eyes and ears. Plucking now a sentence, now a long passage—from Benjamin Franklin to E. B. White—he weaves the whole together with his comments and fertile suggestions. 462 pp. *Pub. at $5.00.* *Only* **1.00**

346. BRITISH CRAFTSMANSHIP.
W. B. Honey, Enid Marx and others write of furniture, glass, pottery and porcelain, clocks, etc. 322 pages, 48 plates in color and 152 black-and-white illustrations. *Pub. at $5.00.* *Only* **1.98**

379. YEAR—1953 EDITION.
The dramatic picture history of the year in 1,000 photographs. Fully indexed. 11" x 14". *Pub. at $10.00.* *Only* **2.98**

75. LESBIA BRANDON.
Considered for many years as "too scandalous for publication," this unique and exciting novel of sexual aberration by the famous English poet Algernon Charles Swinburne has at long last been made available. Includes a full-length commentary on Swinburne by the English critic Randolph Hughes. 583 pages. *Pub. at $7.50.* *Only* **1.98**

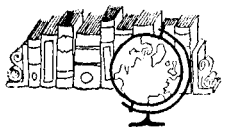
P-22. DUFY.
Stunning, matched pair of musical orchestra scenes entitled *Les Violins* and *Musique Symphonique.* These graceful, panel silk-screen reproductions, glow in tonalities of brown, orange, black and lime-yellow. Each measures 30" wide x 10" high and offers exciting decorating possibilities over the sofa, mantel or any wide expanse of wall. *Pub. at $15.00.* *Both prints, only* **4.88**

78. MR. PRESIDENT.
By William Hillman. An historic and completely candid portrait of the life and thinking of ex-President Harry Truman, with private notes and memoranda especially released for this book. Exclusive photographs by Alfred Wagg. 8¼" x 11¼". *Pub. at $5.00* *Only* **1.00**

25. GROWTH OF THE SOIL.
By Knut Hamsun. "A vast book about the lives of peasants in the Norwegian mountains. Not one interstice of dullness or fatuity in its wise and brilliant substance."—Rebecca West. 435 pages. *Pub. at $4.00.* *Only* **1.00**

CONVENIENT COUPON →

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



MARBORO BRINGS YOU

497. TOUR OF FRANCE—1956.
A handsome engagement calendar containing 52 full page photographs depicting the scenic grandeur of France. Spiral bound. 7" x 9". *Pub. at $2.75.* *Only* **.59**

176. FRESHWATER TROPICAL AQUARIUM FISHES.
By G. F. Hervey and J. Hems. A standard text about 500 different species, sub-species and color varieties of tropical fish. Full descriptions of each species, habitat, size and popular name. Appendix, bibliography, indices and cross-references. Illustrated by Eileen M. Hill with 8 full color plates, 24 half-tone plates and numerous line drawings. 430 pages. *Pub. at $8.50* *Only* **3.88**

178. AN INDIAN OUTCASTE.
The autobiography of an Untouchable by Hazari. Here for the first time is revealed the true nature of the caste system and the humiliating conditions under which fifty million Untouchables lived. *Pub. at $2.50.* *Only* **1.00**

182. LEOPARDI: A Study in Solitude.
By Iris Origo. The poignant story of the dark and tragic life of one of the greatest Italian poets of the 19th century. Preface by George Santayana. Illustrated. *Pub. at $4.50.* *Only* **1.98**

209. THE LAND OF WALES.
By Eiluned and Peter Lewis. Charmingly written. The many fine illustrations will give the reader an excellent impression of the glorious sweeps of sea and country. *Pub. at $2.50.* *Only* **1.00**

304. A STUDY OF ABORTION IN PRIMITIVE SOCIETY.
By Dr. George Devereux. A recent and profound contribution to anthropology that explores the customs and laws of some 400 primitive groups, pertaining to abortion. An exhaustive psychoanalytic study of various members of the group under survey is presented as it pertains to unwanted pregnancies. Index, bibliography and charts. *Pub. at $6.50.* *Only* **3.95**

272. MAURICE RAVEL—A Biography.
By Victor I. Seroff. This study of the modern French master treats not only of the influences and meanings of Ravel's particular genius but also of his carefully guarded personal life. Photographs. *Pub. at $3.75.* *Only* **1.00**

273. THE LETTERS OF HART CRANE.
Edited by Brom Weber. 405 letters written by Hart Crane to prominent figures of the Renaissance of the 1920's. "Vibrates with an explosive terror . . . elated, wretched, violent, Rabelaisian." 426 pp. *Pub. at $5.00.* *Only* **1.98**

MINIATURE CAR RACING

274. FORMULA 2.
By Gregor Grant. Racing in Britain and on the Continent in Ferrari, Osca, D. H.-Panhard, Frazer-Nash and other cars of up to 500-c.c. supercharged. *27 photos. Pub. at $2.50.* *Only* **1.00**

275. FORMULA 3.
The story of the birth, rise and triumph of 500-cc. racing. 27 photos. *Pub. at $3.00.* *Only* **1.00**

249. THE STUDY AND PRACTICE OF YOGA.
By Harvey Day. How the application of this ancient science can induce clear thinking, control weight and preserve youth. Deals fully with concentration and meditation as essentials of practical Yoga. Illus. *Pub. at $3.75.* *Only* **1.98**

152. CONQUEST OF EVEREST.
By Sir John Hunt. The celebrated account of man's conquest of the world's tallest mountain. Complete from the preparations to the final assault by Sir Edmund Hillary, who stood at the top of the Earth. Many photographs and drawings. *Pub. at $6.00.* *Only* **2.95**

221. WEBSTER'S NEW 20TH CENTURY DICTIONARY UNABRIDGED.
In Two Volumes—an indispensable reference work containing over 400,000 entries, more than 300 illustrations and maps (56 pages in full-color), world atlas and many supplementary features. 2400 fact-filled pages! 2 vols., bound in rich maroon simulated leather. *The 2 vol. set, pub. at $39.50.* *Now only* **14.95**

299. MICHELANGELO.
A splendid "Uffici" monograph by Dino Formaggio. 54 full-page plates reproduce masterpieces of sculpture and painting by the greatest Florentine of them all. A brief essay discusses his position in art history. Printed in Italy, text in English. *Pub. at $2.50.* *Only* **1.00**

296. HANDBOOK OF LITERARY TERMS.
Compiled by H. L. Yelland et al. An alphabetically arranged compilation of the principal terms used in all branches of literature—poetic techniques, phonetics, grammar, literary styles, etc. *Pub. at $3.75.* *Only* **1.98**

302. MANET.
Eleven famous paintings, tipped-on and in full-color. Includes *The Balcony, Nude Study of a Blonde,* etc., with an essay on Manet by Hermann Jedding. An Uffici "Gallery of Art" publication, printed in Italy, text in English. 9¾" x 13¼". *Special* **1.00**

P-7. GAUGUIN: Woodblocks for Noa Noa.
An unusual and handsome portfolio of exotic and sensual graphic art created by the noted French artist to supplement Noa Noa—his own journal of life in the South Seas. In these ten powerful and dramatic woodblocks, four in full color, he expressed his understanding and love for the pagan and primitive people who inhabited his "Islands of Paradise." Each plate is reproduced in flawless silk-screen, measures 11⅛" x 16⅛" and is suitable for framing. Introduction by Irvin Haas, Prints Editor of *Art News. Pub. at $7.50.* *Only* **2.98**

460. THE CHANGING HUMANITIES.
By David H. Stevens. A leading spokesman for the humanities presents a cogent analysis of their educational importance in furthering the liberal tradition. *Pub. at $4.00.* *Only* **1.00**

457. MARGINS OF THE SEA.
By Maurice Burton. The wonder of evolution as seen in life between the high and low tidemarks of the seas. Illustrated. *Pub. at $3.00.* *Only* **1.00**

143. DECORATIVE PRINTED MAPS.
An enlarged edition of Humphreys' *Old Decorative Maps and Charts,* with a new text by R. A. Skelton. This large and handsome volume surveys map printing of the 15th to 18th centuries—from the birth of map printing to the eve of scientific cartography. The 86 maps, 12 in full color, are a source of visual pleasure in their ingenuity of design and wonderful decoration. The introduction describes techniques of map printing and engraving, history of the map trade and development of cartographic symbols. 10" x 12½". *Pub. at $14.50.* *Only* **7.95**

145. THE FOUNDING FATHERS.
By Nathan Schachner. Combining sound scholarship with readability, this stirring book deals with the first 12 years of the U.S. as a nation, the work of the men who shaped its government and the exciting world they lived in. 630 pp. *Pub. at $6.00.* *Only* **2.98**

165. HOW TO MAKE AND BREAK HABITS.
By James L. Mursell. A practical guide to making good habits and breaking bad ones. Over 300 pp. *Pub. at $3.95.* *Only* **1.00**

173. THE BRIDGES OF BRITAIN.
By Eric de Mare. A stimulating account of the history of bridge building in Britain in terms of human endeavor, technical development and simple beauty. It deals as much with the men who built and used the bridges as with the materials of which they were made. Nearly 200 photographs, drawings, old prints and a color frontispiece. *Pub. at $7.50.* *Only* **2.98**

175. TALKS ON POTTERY.
By H. Boswell Lancaster. A handy little introduction to English pottery and porcelain craftsmen from the earliest maker in 1671 to the present. 11 plates. *Special* **.59**

P-30. UTRILLO PORTFOLIO.
The streets of Paris come alive in these large full-color reproductions of six masterpieces by the most celebrated painter of the Paris school. Expertly printed on special paper, each measures 17⅛" x 13". *Pub. at $6.00.* *Complete portfolio, special* **2.98**

177. RUSSIAN-ENGLISH DICTIONARY.
A new, complete pocket-size dictionary compiled by Louis Segal. It also contains useful geographical, historical and mythological information. 4¾" x 6½". 1016 pages. *Pub. at $4.50.* *Only* **1.98**

499. THE STORY OF JESUS ACCORDING TO SAINT LUKE.
The gospel story of Jesus in its most complete form, with parables and incidents from other Gospels inserted in sequence. Illustrated with drawings by Dorothy Hawksley. Color frontispiece. *Special* **1.00**

211. MODERN SCIENCE FICTION.
Edited by Reginald Bretnor. Discusses the themes of science fiction and their relation to science itself. The most popular science fiction writers have contributed to this valuable symposium. *Pub. at $3.75.* *Only* **1.00**

488. THE LETTERS OF MARCEL PROUST.
Ed. by M. Curtiss. Revealing new insights into the great psychological novelist's life and monumental work, "Remembrance of Things Past," as seen in hundreds of intimate, personal letters to Gide, Prince Bibesco, etc. 16 photos. *Pub. at $5.25.* *Only* **2.98**

305. DICTIONARY OF EARLY ENGLISH.
Edited by Joseph T. Shipley. An alphabetical discussion of words from such early English writers as Chaucer, Spenser, Shakespeare, the early Tudors and many others. These most interesting, informative—and revivable—English words have lapsed from general use but are met with in all early Anglo Saxon literature. The meaning, background or associated folklore of each word is given. It is an essential reference book and provides fascinating browsing as well. 753 pages. *Pub. at $10.00.* *Only* **4.95**

222. ENCYCLOPEDIA OF ABERRATIONS.
Ed. by E. Podolsky, M.D. Comprehensive, immensely illuminating survey of every type of mental illness—schizophrenia, masochism, alcoholism, homosexuality, criminal behavior, etc.—all of which are clearly described and explained for the intelligent layman, with many case histories, by leading specialists. 550 pages. *Pub. at $10.00.* *Only* **2.98**

210. YANKEE COOK BOOK.
Edited by Imogene Wolcott. The fifth printing of a favorite cook book that presents nearly 600 recipes from the six New England states. Presents the best plain cooking in the world. Illustrated. *Pub. at $3.50.* *Only* **1.98**

297. FLORENCE.
By Aldo Valori. 114 pages of absorbing history and 128 superb gravure reproductions of Florentine art treasures; paintings, sculpture, architecture and historic landmarks, make this book an exquisite monument to the "City of Flowers." Imp. from Italy. English text. *Pub. at $6.00.* *Only* **2.98**

298. LIFE OF CHRIST IN PAINTING.
By Daniel Rops. 56 full-page plates by Leonardo, Raphael, Giotto, et al depict The Life of Christ from The Nativity to The Ascension. English text. 5½" x 8". *Pub. at $2.50.* *Only* **1.00**

267. MY EXPERIENCES IN COLOR PHOTOGRAPHY.
By Dr. Paul Wolff. A famous photographer makes known his own experiences and techniques in this unique volume that is both an advanced course in color photography and a gorgeous gallery of 54 full-page color plates. The book was printed in Germany (text in English) and is a triumph of color printing. 9⅛" x 10½". *Pub. at $10.00.* *Only* **4.95**

301. DEGAS.
One of the brilliant "Gallery of Art" monographs, published and printed by Uffici in Italy. Reproduces 11 tipped-on full-color plates by Degas with descriptions of each painting and an authoritative preface by Bruno F. Schneider. Text in English. 9¾" x 13½". *Special* **1.00**

187. YOGA: The Method of Re-Integration.
By Alain Danielou. Based on original Sanskrit sources, this is an account of the different forms of Yoga—aims, methods, and results. It will be of interest to the student of the occult, the doctor, the psychiatrist and the anthropologist. Bibliography, illustrations. *Pub. at $3.50.* *Only* **1.98**

300. THE MADONNA IN PAINTING.
By Marcel Belvianes. 53 full-page reproductions of great paintings by Perugino, Fouquet, Botticelli, Bellini and many others who have portrayed the Holy Virgin and Child. An excellent brief essay prefaces the collection. An "Uffici" publication, printed in Italy, text in English. *Pub. at $2.50.* *Only* **1.00**

236. PRESENT-DAY PSYCHOLOGY.
Edited by A. A. Roback. A definitive compilation of 40 original contributions by experts embracing practically the whole range of psychology from its neurological basis to parapsychology. Bibliographies, diagrams, illustrations, indexes, 1000 pages. *Pub. at $12.00.* *Only* **4.95**

475. SHAKESPEARE'S AVON.
By J. Allan Cash. A trip down the lovely river illustrated with eighty photographs by the author. 8" x 10½". *Pub. at $4.50.* *Only* **1.98**

474. INFORMATION PLEASE ALMANAC—1956.
Ed. by Dan Golenpaul. Essential information for reading, study, quick-reference in home, school office. Over 900 pages, soft bound. *An outstanding value at* **1.00**

ORDER BY MAIL TODAY WITH

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A WORLD OF BOOK BARGAINS!

503. BRUMAIRE—THE RISE OF NAPOLEON.
By J. B. Morton. How Napoleon came to power—from the abortive Royalist expedition of Quiberon to the conspiracy that resulted in the Consulate. *Pub. at $2.50.* *Only* **1.00**

333. FROM CHARLEMAGNE TO HITLER.
A short political history of Germany by J. S. Davies. Germany from its earliest days to the tragedy of Hitler. Strikingly compact. *Pub. at $2.50.* *Only* **1.00**

347. 100 YEARS OF BRITISH PAINTING: 1851-1951.
By Hesketh Hubbard. From Watts, Millais and Rossetti to Sutherland, Nicholson and Spencer. 126 illustrations. *Pub. at $6.00.* *Only* **1.98**

340. DANCERS THROUGH THE AGES.
By Paul Hooreman. Short pictorial history of the dance from pre-historic times to the Ballet Russe. 64 plates by as many artists illustrate every facet of the art. Imported from Italy. English text. 5½" x 8". *Pub. at $2.50.* *Only* **1.00**

380. YEAR—1954 EDITION.
The complete exciting record of the year's news in 1,000 photographs, 75,000 words. Fully indexed. 11" x 14". *Pub. at $10.00.* *Only* **2.98**

396. HISTORY OF MAGIC.
With 255 illustrations. By Kurt Seligmann. Enthralling curiosa about history's most famous seers, magicians and mystics, occult lore and legend. Illustrated with rare old prints, etc. 504 large pages. 7" x 10". *Pub. at $8.50.* *Only* **4.88**

63. TWENTIETH CENTURY INDIANS.
By Frances Cooke Macgregor. Presents the Indians of today—their habitations, means of subsistence, surviving native customs, religion and education. This pertinent data is complemented by lovely full-page photographs taken by the author. 8¾" x 11⅜". *Pub. at $3.50.* *Only* **1.98**

84. ITALY, ETERNAL LAND.
45 full-page color photographs! The eternal sunshine and color of this beautiful country has been captured in magnificent photography and text by Dr. Kurt Albrecht. For those who have been to Italy, this book will bring pleasant memories; for those who haven't, it will be an incentive. 9½" x 10". *Pub. at $7.00.* *Only* **2.98**

P-19. TWO YOSHIWARA COURTESANS.
Stunning crimson, green, blue and tan colors make this set of two silk-screen reproductions of Japanese Uko-ye paintings unique decorations for any room in your home. Created by early 18th century masters, these paintings portray the soft faces and bold kimonos of the lovely courtesans of Japan's "pleasure quarter." These colorful vertical panels measure 22" high by 10" wide and 24½" high by 9¾" wide. *Pub. at $15.00.* *Both only* **3.88**

112. SAVAGE PAPUA: A Missionary Among Cannibals.
By Andre Dupeyrat. The story of Father Dupeyrat's 21 years as a missionary among the Papuans. It is not only an absorbing narrative of adventure but also a realistic portrayal of this little-known barbaric race. *Photographs. Pub. at $3.75.* *Only* **1.00**

117. EDWARD LEAR'S NONSENSE ALPHABET.
Illustrated in full color by G. S. Sherwood. A handsome, new edition of the long-established nursery classic. 9" x 12". *Pub. at $2.50.* *Only* **1.00**

142. PETER CARL FABERGE.
By H. C. Bainbridge. The life, art and times of a remarkable personality who was one of the greatest goldsmiths and jewellers of all time. His rare masterpieces in gold, enamel and precious stones symbolize the fabulous extravagances of the Edwardian era. 126 large plates, including 16 in full color, show the immense scope of his creations that were eagerly sought by Kings, Emperors and art patrons. Foreword by Sacheverell Sitwell. 9" x 12". *Pub. at $35.00.* *Only* **9.95**

416. SEA FIGHTS AND SHIPWRECKS; True Tales of the Seven Seas.
By Hanson W. Baldwin. All the most exciting disasters and battles on the high seas dramatically described by the Pulitzer Prize winner. Includes the sensationally conflicting views on the Battle of Leyte Gulf by Admirals Halsey and Kincaid. Maps. **3.95**

428. WORD ORIGINS AND THEIR ROMANTIC STORIES.
By Wilfred Funk. Reveals the fascinating derivations of more than 3000 words in common use, with unusual stories you can use to spark any conversation. 432 pages. *Originally $4.95.* **1.98**

P-9. CAVE PAINTING: THE BISON HUNT.
A magnificent serigraph reproduction of a Spanish cave painting depicting a monumental wounded bison surrounded by hunters and dogs moving in for the kill. This powerful and decorative primitive composition is painted in muted browns, sand, colors, ochre, yellow and gray and was rendered by 16 separate colorscreen printings with permanent oil paints on a heavy Stoneridge paper. The printing was supervised by the former art director to Max Reinhardt. Limited, numbered edition. It measures 22" x 27½" on a 32" x 37" sheet. *Pub. at $15.00.* *Only* **4.95**

425. VAN GOGH.
Ten tipped-in full-color reproductions of Van Gogh's greatest masterpieces. Introd. and notes on the plates by Hermann Jedding. 9¾" x 12". *Special* **1.00**

140. THE HOLY BIBLE IN BRIEF.
The King James Text edited and arranged by James Reeves. A remarkable and unique achievement, THE HOLY BIBLE IN BRIEF is a clear, continuous narrative that can be read as easily as a novel—*yet not one word from the authorized King James Text was altered.* 300 pages, index, map. *Pub. at $4.00.* *Only* **1.00**

EUROPE IN PHOTOGRAPHS

A splendid series of handsome art books featuring the brilliant camera art of Otto Siegner. Each country visited posed for a pictorial portrait in which the people, costumes, architecture, landmarks, scenic beauties and natural wonders are depicted in large, full-page photographs. There is a map of each country and accompanying texts in English. More than 200 full-page photographs in each volume. Linen bindings. 8⅜" x 10¾". Printed in Europe.

125. THIS IS FRANCE. *Pub. at $7.50.* *Only* **3.88**
126. THIS IS GERMANY. *Pub. at $7.50.* *Only* **3.88**
127. THIS IS SPAIN. *Pub. at $7.50.* *Only* **3.88**
128. THIS IS ITALY *Pub. at $7.50.* *Only* **3.88**
129. THIS IS YUGOSLAVIA. *Pub. at $7.50.* *Only* **3.88**

73. MOBY DICK.
By Herman Melville. The conflict between Captain Ahab and the monster white whale is one of the finest dramas in our literature. **1.49**

74. ALPHABETS.
By Laurence Scarfe. Many beautifully reproduced examples of lettering that trace the development of the alphabet from Roman time to the present. The second part of the book gives a fine cross-section of good type faces available today. *Pub. at $6.00.* *Only* **2.98**

45. AN OUTLINE OF FRENCH HISTORY.
By Rene Sedillot. A concrete, brief and first-rate history of France addressed to American readers. Maps. 385 pages. *Pub. at $5.00.* *Only* **1.98**

64. ROMANCE OF LEONARDO DA VINCI.
By Dmitri Merejkowski. A classic of fictional biography in which the life of the great Renaissance artist is narrated in dramatic detail. Every phase of da Vinci's remarkable life and career is related in a style that is as intense and absorbing as the most exciting novel. Illustrated with da Vinci's paintings. 738 pages. *Orig. pub. in two volumes at $6.00.* *One volume edition, only* **2.98**

P-1. EIGHT JAPANESE PRINTS.
Reproduced from the originals in the Metropolitan Museum of Art. All the beauty of the full-color originals reproduced in minutest detail on large 11" x 17" unbacked sheets. These 17th to 19th Century prints include masterpieces by Hokusai, Shunsho, Hiroshige, Harunobu and others. *Pub. at $6.00.* *All 8 prints, only* **1.00**

315. THE SCIENCE OF HAPPINESS.
By Harold Dearden. A valuable handbook for successful living—sanely informative on the activity of the sex instinct, both normal and abnormal. *Pub. at $2.50.* *Only* **1.00**

412. PRIMITIVE ART.
By Franz Boas. The definitive analysis of the fundamental traits of primitive art, covering the formal element in art, representative art, symbolism, style, literature, music and the dance. 323 photographs, drawings and diagrams. 376 pp. Soft bound. **1.95**

500. COUNT D'ORSAY—The Dandy of Dandies.
By Willard Connely. The lost brilliant world of the 1830's and 1840's comes alive in this striking biography of D'Orsay, model man of the 19th century. 640 pages. *Pub. at $5.00.* *Only* **1.00**

504. ON BECOMING A WRITER.
By Vera Brittain. The author of "Testament of Youth" helps would-be authors to master the preliminaries of the craft. *Special* **1.00**

44. THE FEMALE APPROACH.
The Belles of St. Trinian's and other cartoons by Ronald Searle. Witty, acid, priceless, incomparable! A completely captivating collection of Searle's caustic art with introduction by Malcolm Muggeridge. *Pub. at $3.50.* *Only* **1.00**

418. ROGET'S THESAURUS.
Ed. by C. O. Sylvester Mawson. This world-famous reference work which groups all related words—synonyms, antonyms, etc.—is an invaluable aid to clear thinking, speaking, and writing. 600 pages. *Thumb-indexed.* **2.39**

37. NOTES WITHOUT MUSIC: The Autobiography of Darius Milhaud.
The life of this noted French composer from his childhood in Provence, through his years in Paris, Rio de Janeiro and the United States. 30 photographs and a catalog of Milhaud's compositions. *Pub. at $5.00.* *Only* **1.98**

144. JANE AVRIL OF THE MOULIN ROUGE.
With Paris of the sparkling Nineties as his background, Jose Shercliff paints a vivid verbal portrait of the beautiful dancer immortalized by Lautrec. Illustrated by Lautrec portraits. *Pub. at $3.50.* *Only* **1.00**

162. THE HORSEMEN OF THE AMERICAS.
By Edward Larocque Tinker. A handsome limited edition, printed in Argentina, that presents a fascinating account of the South American Gaucho, the Mexican Charro and the American Cowboy, and the amazingly rich literature that grew up around these popular heroes. Text in English. Illustrated by superb color plates and spot drawings. Each copy is individually numbered. 8½" x 11¼". *Pub. at $15.00.* *Only* **3.88**

164. HOW TO ATTAIN FINANCIAL SECURITY.
By Marvin Small. New frontiers for making money! 200 inspiring stories of people who made fortunes—and how they did it. Illus. *3rd printing. Pub. at $2.95.* *Only* **1.00**

172. THE VICTORIAN HOME.
By Ralph Dutton. 100 contemporary photographs, engravings and paintings illustrate this absorbing history of the various styles, tastes, fashions and vogues during the reign of Queen Victoria. Color frontispiece. *Pub. at $6.00.* *Only* **2.98**

174. THE COMPLETE JUJITSUAN.
By W. H. Garrud. A standard work on the art of Jujitsu, illustrated with numerous action photographs. *Pub. at $2.00.* *Only* **1.00**

366. INTERNATIONAL DESIGN ANNUAL: IDEA, 1953.
Ed. by Gerd Hatje. The best in modern design—from teaspoons to vacuum cleaners. 373 *photographs.* 8½" x 12". *Pub. at $8.50.* *Only* **1.98**

367. INTERNATIONAL DESIGN ANNUAL: IDEA, 1954.
Ed. by Gerd Hatje. The progress of industrial design is shown in 399 photographs of the best products of the past year. 8½" x 12". *Pub. at $8.50.* *Only* **1.98**

501. ANTHOLOGY OF WINE.
By Jean Morvat. A rich selection from all that has been sung and said in praise of wine. Illustrations by William Sterling. *Special* **1.00**

CONVENIENT COUPON——→

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

when in New York make your first stop a

MARBORO BOOK SHOP

56 W. 8th STREET
(Near Sixth Avenue)

•

144 W. 57th STREET
(Near Carnegie Hall)

•

47 WEST 42nd STREET
(Near Stern's)

•

8 EAST 59th STREET
(Off Fifth Ave.)

•

390 FULTON STREET
(Downtown B'klyn.)

Whenever you're in New York, be sure to visit one of the conveniently located Marboro Book Shops. You'll be amazed at the vast selection of books on every conceivable subject—thousands of volumes at drastically reduced prices. And if you've been looking for a superb reproduction of your favorite painting, chances are Marboro has it at less than half what you expected to pay.

To order by mail—fill out the convenient coupon below, circling the numbers corresponding to your selections. Detach and mail the coupon to Marboro, 222 Fourth Avenue, New York 3, N. Y. All orders shipped within 48 hours after receipt.

ORDER FROM MARBORO WITH THIS CONVENIENT COUPON

Dept. Y126
222 Fourth Avenue, New York 3, N. Y.

Gentlemen:

Please rush me, postage prepaid, the items whose numbers I have circled below. ***Minimum mail order purchase $3.00.*** Please add 25¢ handling charge on orders less than $5.00.

☐ I enclose $_____ ☐ Send C.O.D.*

☐ Charge my established account.
(Limited to orders of $5.00 or more.)

*Name*_____
(Please print)

*Address*_____ *Apt. No.*_____

*City*_____ *Zone*____ *State*_____

New York City residents add 3% sales tax.
*A few cents extra for C.O.D.
Add 25¢ per title for deliveries outside U.S.A. and its possessions.

SATISFACTION GUARANTEED! Marboro guarantees complete satisfaction or your money back! If for any reason at all you are not delighted, return your purchase within ten days for full refund.

5	6	9	13	19	20	23	25	26	33	34
36	37	43	44	45	47	55	56	57	58	60
61	63	64	65	69	73	74	75	78	82	84
85	86	90	91	92	94	103	104	109	110	111
112	115	117	120	124	125	126	127	128	129	140
142	143	144	145	152	162	164	165	172	173	174
175	176	177	178	182	187	209	210	211	214	219
221	222	236	249	267	272	273	274	275	296	297
298	299	300	301	302	303	304	305	306	307	309
310	311	312	314	315	324	325	326	330	331	333
334	336	337	340	341	342	344	345	346	347	348
349	358	359	360	361	363	365	366	367	368	370
374	375	376	377	378	379	380	381	382	385	386
387	389	391	392	393	394	396	397	399	400	401
403	404	406	407	408	409	410	411	412	413	414
415	416	418	419	423	424	425	426	428	433	434
435	436	437	438	439	440	441	442	443	446	447
449	451	452	453	454	455	456	457	460	461	463
474	475	486	487	488	489	490	491	492	495	496
497	499	500	501	502	503	504	505	506	507	514
P1	P2	P4	P5	P7	P9	P10	P11	P12	P13	P14
P15	P16	P17	P18	P19	P20	P22	P23	P24	P25	P26
P28	P30	P31	P32	P33	P34	P35	P36	P37	P38	P39
P40	P41	P42	P43	P44	P45	P46	P47	P48		

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Mattiwilda Dobbs, "Figaro," Chavez

AS A vocal phenomena, soprano Mattiwilda Dobbs remains without question unusual, sometimes absorbing, sometimes even exciting, but her latest appearance in Town Hall did not suggest that she has progressed much in the art of recital giving since her last effort a year or so ago. The emphasis remains rather firmly on the upper compass of a voice which has flexibility but insufficient power, accuracy of pitch without much variety of color. If there is anything below middle F, nobody would know, because Miss Dobbs doesn't deign to sing that "low." Taste and musicianship are in strong supply, but not the best judgment as to how her vocal equipment can be utilized.

The result is a kind of freakish performance in which what is fast and high or slow and high comes out sounding pretty much the same, whether the composer is Bach ("Phoebus eilt" from "Phoebus and Pan"), Handel ("Care selve"), or Ned Rorem, who accompanied a group of his own songs. Each of the half-dozen ("The Silver Swan," "Sally's Smile," "Pippa's Song" etc.) is well made, with a purposeful climax, and for Miss Dobbs, at least, they are vocally grateful. The emotional content, however, is rather close to the surface.

A Wolf group as contrast did not provide very much of it for this taste because here, too, Miss Dobbs was best in those of a light character, the German text was not clearly defined, the musical mood too little varied. Miss Dobbs produced some of her cleanest execution in a "concerto" for coloratura by Gliere, which is an extended *vocalise* (*andante*, then *allegro*) with all imaginable effects — trills, staccati, mordents, the works. Her lack of definition in the English text of Handel's "Oh Had I Jubal's Lyre" tended to make that sound like a *vocalise* too. Paul Berl was the pianist.

The long-awaited date marking the 200th anniversary of Mozart's birth arrived according to schedule, bringing with it a performance of "Nozze di Figaro" at the Metropolitan to see that it was duly observed. If the printer should convert that into "dully observed," he would, in Sir Henry Irving's phrase, be "a bit of a critic himself," for this was hardly the sparkling kind of performance one would have fancied Rudolf Bing's choice to be. The company has the man-and-woman power to do much better: the reasons why they were not employed don't excuse the results. Even in opera, more than lip service is required to mark an occasion worthily, when it is noted at all.

Basically, there were several different "Figaros" going on, depending on who was holding the stage at a given moment. When Victoria de los Angeles was singing "Porgi amor" or "Dove sono" with fine vocal freedom and accurate expressivity, it was pretty much all one could ask. And when George London emerged from the problems of making a plausible figure of the philandering Almaviva in Acts I and II, and could turn on his abundant physical equipment to portray the baffled but unsuspecting prey to the plot of Figaro and Susanna, his performance was on nearly as high a level, certainly as to voice. Mildred Miller, who can be an agreeable Cherubino in suitable surroundings, cannot pick up the shortcomings of her associates.

Otherwise, deficiencies outweighed virtues. Martial Singher and Nadine Conner are rather heavily mature to give the illusion of a Figaro and Susanna impatient to consummate youthful love, Sandra Warfield (vocally promising) dramatically immature to pose as Figaro-Singher's mother. Fernando Correna, a talented buffo, is not yet a wholly suitable Bartolo. There was, for my taste, too much puppetry in the string pulling of Herbert Graf as stage director. Granted that he has been mulling the problem for twenty-five years, and knows every inch of the ground thoroughly, it still strikes me as overzealous to provide a stage design almost as intricate as formal choreography, in which virtually nothing is left to the impulse of the performer. Some might say "Bravo" to this, but not when the Cherubino, for example, is called upon to simulate a trumpet flourish to parallel the orchestral sounds in "Non piu andrai." Too much is always worse than not enough.

Max Rudolf's thorough musical preparation was evident throughout, his impulse to lightness and momentum welcome. Now that he has drawn a complete musical blueprint for the performance—including a desirable balance of orchestral and vocal elements—let us hope he will devote himself in future performances less to detail, more to totality. This one still had the quality of a final rehearsal rather than a "played" performance.

A repetition of "Die Meistersinger" provided opportunity to hear out Rudolf Kempe's conception of the score, and find it as admirable in the workshop scene and the final jubilations as it had been previously in Acts I and II. Also it provided, in Paul Schoeffler's Hans Sachs, one of those fully-drawn, completely comprehended operatic impersonations that set the mark for all the aspirants in a given time. No one who values majestic musicality and thoroughgoing workmanship should miss it. The otherwise able cast (Della Casa, Da Costa, Tozzi, etc.) remained unchanged.

Carlos Chavez's recent appearances as guest conductor-composer with the Philharmonic-Symphony Orchestra brought us up to date on the functioning of this dynamic personality, who has done so much to improve the musical life of his native Mexico. However, his conjoined activities as conductor (a superb Buxtehude "Chaconne" in his own orchestral arrangement) and composer (Symphony No. 3) shed some related light. There is, in the Chavez lexicon of conducting, no such word as "repose," and his symphony has much the same incessant kind of action.

In respect to rhythm and dynamics, this lends interest to a work commissioned by Mrs. Clare Boothe Luce in memory of her daughter, Anne Boothe Brokaw; but when it invades orchestral color and harmonic relationships it becomes difficult to maintain a coordinated impression of what is going on. Chavez's fondness for the extremes of the orchestral gamut, his passion for inverting values (basses high, cellos low, bassoons squealing, clarinets groaning) is doubtless derived from a quest for new sonorities. But it all tends to harangue the audience rather than woo it, or, at the least, command its attention. It may be mentioned, too, that Chavez used a score to conduct his own work.

Following the intermission, Dimitri Mitropoulos returned to conduct an absorbing if not always satisfying performance of Prokofiev's piano concerto No. 3, with Gina Bachauer. Between the conductor's inclination to slowish tempi and the performer's preference for weight rather than definition in the sound of the instrument, the work had a heaviness not inherent in it. It must be said, however, that the slower tempo for the *andantino* clarified some points of relationship between theme and variations that are not always audible. In the end, however, the Bachauer approach tended to subdue rather than liberate the lyricism in one of Prokofiev's finest scores.

—IRVING KOLODIN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RUBINSTEIN, MUSIC AND PIANO PLAYING

By IRVING KOLODIN

ON THE verge of undertaking the Carnegie Hall performance of seventeen piano concerti in five concerts (within a ten-day span) Artur Rubinstein felt that some things about the venture, relative to his career, should be made plain. "Tell the people," he suggested in a recent conversation, "that I am not playing seventeen concerti in five concerts because I think it is such a big accomplishment. Casadesus could do it, Serkin could do it. So could others. Arrau could play fifty concerti, I am sure. But, after so many years in which I have played some of them not so good, I would like to prepare them all to my own satisfaction [Alfred Wallenstein will be the associated conductor] just this once. After all, I cannot wait seventeen years more to play them one at a time with the New York Philharmonic-Symphony."

Something about his previous career seemed encompassed in the phrase "not so good" regarding the past, and the world's most *soigné* man about pianos—also books, paintings, the *Almanach da Gotha*, royalty, vintage wines and cigars—was not reluctant to elaborate. "You know, as a boy, I had a fiendish talent for learning." Born in Lodz, Poland, more than three-score years ago Rubinstein came, through a complicated set of circumstances, under the guidance of Joseph Joachim in Berlin when he was still less than ten years old. "I could pick up a sonata in the morning," he recalls, "and grasp the essence of it in a day. But I didn't have the patience to go over and over the the music again and again, polishing, developing. I liked to play different things."

To this impulse (and with no disrespect for his piano teacher, Heinrich Barth) Rubinstein attributes his lack of a really "automatic" piano technique. "When I was about fifteen Joachim, my protector, seemed to sense that I was a little bored with studies in Berlin. He sent me to his good friend Paderewski in Switzerland. This great man received me, as Pole to Pole, very kindly. What did I play for him? Why, what else? *Premier Cahier* (First volume) Brahms Variations on a Theme by Paganini! Of course I played badly. Many wrong notes. But he was a man who himself played many wrong notes and could understand a young boy's nervousness. He gave me a walking stick for a present, saying his carriage was occupied but that I should walk back to Lausanne, and return in the evening. When I reached my room I found a note saying 'Put on your best clothes, I am having people in.' Eventually I was asked to play, and did much better. I again played Brahms, but something more suitable. It was all right. Paderewski kissed me."

This evening, actually, led to Rubinstein's first American adventure. "Among those present," he recalled, "was a critic from Boston. Apther—Apto—oh, yes, Apthorp. When he returned to the States he gave a glowing account of the experience to the Knabe Piano Company, which arranged to bring me over, at seventeen" (1906). In the meantime Rubinstein had broken off with Barth, gone to Paris on an invitation from a Polish aristocrat, and gotten his feet wet in the rising musical tide involving Debussy, Ravel, Dukas, *et al.*

"Is his name really Rubinstein?" the pianist recounts as one of the things the Knabe people wanted to know of Apthorp. When they were assured he was no imposter, they said "Good." It was close enough to the time of the great Anton for another Rubinstein to somehow seem better than if his name were Karlowicz or Modileswzski. "I was very inexperienced at the time with tours, and so were they. They gave out the tour to the Shuberts, who were then only in operettas. I played a whole circuit of matinee recitals in Shubert theatres —Cincinnati, Columbus, Chicago, Boston, New York. I would go around to try out the piano and in all the rooms were chorus girls . . . a not very moral atmosphere for a young boy. I am afraid my mind was not always on piano playing."

"In New York I played in the Cazino (Casino) Theatre" [long a landmark below Broadway from the Metropolitan Opera House] "also in Carnegie Hall with orchestra." The young Rubinstein, to put it mildly, was not a sensation. "Krehbiel" [referring to the celebrated critic of the *New York Tribune*] "tore me apart." Sadder, if not wiser, he returned to Europe and was again welcomed by Paderewski in Lausanne. "I just played, and listened, and he would tell me little things," said Rubinstein. "During this summer he was working on a sonata in B flat minor. Very ambitious work, with the last movement a fugue, and so on. Each day he would compose a little more, and play over what he had written before. By the end of the summer I knew it as well as he did. Well, in that winter, I had an engagement in Warsaw, and it was very important musical news in Poland when it was announced that a new Paderewski sonata would be published on a certain Monday. It happened that my recital was on Tuesday and—what, you guessed it? . . . Yes, I played the sonata. What a sensation! Published on Monday, Rubinstein plays it on Tuesday. I told them, after all, I had a day and a half" . . . Despite the coup, Rubinstein seemed a little regretful that his recital had not been scheduled for *Monday* night.

"That's nothing," said Rubinstein. "The first time I played Franck's 'Symphonic Variations' was in Madrid. I learned it in thirty-six hours, on the train from Paris . . . fingers, you know," outlining the patterns on the table before him. "When I sat down at the rehearsal, it was still a little strange . . . to play it the first time, and with orchestra. In the evening it went better."

BEFORE his Spanish visit, and after, Rubinstein "lived the artistic life in Paris. I never knew, until I was twenty-nine (1918) what security was. Mind you, I am not complaining . . . I had, often, lobster and cham-

"A fiendish talent for learning (c. 1906) . . .

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

pagne . . . and often I had nothing. Once I spent two days on a park bench because I could not pay my hotel bill. But also I had wonderful chamber music with Ysaÿe and Thibaud and Casals and I became *'attache'* to *Les Six* [the famous group of French composers, youths then, who later emerged as Poulenc, Milhaud, Honegger, etc.]." His first real successes occurred in Spain. "They loved me," he recalls, "for my improvised way of playing. It was not really intentional with me, because I could not even then work out a conception and stick to it. But for them, it was a relief from what they called the 'pedants'." His great success in Spain led to engagements in South America, where he still is a favorite today, as in Cuba. "Have a cigar," said Rubinstein, reaching for a twin-carrying case. Each contained a baton-sized Perfecto, with an inscribed band. "You will notice they are printed Arthur Rubistein." And, indeed, they were. "That is what they call me in all Latin countries. The middle N is for them an extra effort. But these are the cigars given me in a special morocco bound box by the ladies of the Fine Arts Club in Havana." He makes it a point to play, yearly, in Havana, home of music lovers and Rubistein's favorite cigars.

Mention of Paris, *Les Six*, the chamber music with his dear departed friends, all bore on a central point —namely, that music was always more important to Rubinstein than piano playing. In Berlin student days he often sneaked into the theatre where a Wagner opera was being performed because, as a protegé of Joachim, he could not publicly offend the great friends of Brahms, who stood for all that Wagner was not. "Nevertheless," says Rubinstein, "I could play practically the whole of 'Meistersinger' and 'Tristan' from memory. Even today I can play perhaps 250 songs of Schubert, Wolf, Brahms, Strauss, without notes. At one time in Paris I made quite a profitable business of playing 'Salome' on the piano, at private parties, when everybody was talking about it. I would introduce the characters, verbally, then play the music. I also made an arrangement of the famous 'Dance' which I played in recitals. Very effective . . . like a good piece of Liszt."

Out of the successes in Spain and South America came a renewed assault on the American market. Beginning about 1920, he returned regularly under the management of R. E. Johnston, but his acceptance, during the next half-dozen years, was not conspicuous. Pleasure, said the press, was mingled with pain. One writer deplored "an excess of storm of stress . . . a tendency to take the bit between his teeth and run away." In other words, what the Latin audiences admired as his "improvised way of playing."

As those who have sampled the atmospheric prose of this period will recall, Rubinstein was easily the preferred pianist among the *litterateurs* and the fashion, the one who publicly played Szymanowski, Poulenc, and Stravinsky, who was the midnight Sun of Muriel Draper's famous musicales in London ("Music at Midnight" recaptures the excitement of it all), and was as much at home in the Casino at Deauville as he had not been in the Casino Theatre, New York.

The transition is too much recent history to require recounting. Rubinstein and the phonograph are as inseparable in a common rise to public esteem as they are in their private interaction upon his career. It would be tedious and unprofitable to recount the steps by which Rubinstein as the phonographic interpreter of such works as the G minor quartet of Brahms, the Cesar Franck violin sonata, the various Spaniards—Albeniz, Granados, Falla—made young ears tingle in the early electric period. Here was a pianist alive, versatile, curious, and resourceful. When the smaller, distinguished enterprises passed into the area of the larger, even more distinguished ones—the recordings of Chopin's Mazurkas, Nocturnes, Scherzos, Polonaises, Ballades, Preludes, all complete, all expressive, all musical—it became apparent that a man of intellect with a flair for piano playing had converted himself into a pianistic personality of the first order.

Recalling those labors, and the comparable ones of creating modern-sound counterparts for LP, Rubinstein will say with a sigh: "It is not easy. When I would start out to record, I would know, say six Etudes perfectly, six more fairly well, and the rest really not at all. So I would have to sit down, like a student, and work out every note of twelve etudes before I can make a recording. What I had in curiosity in those early days robbed me of what could be called the security of later years." Rubinstein didn't say, in so many words, that facility in youth was a recipe for a musical equivalent of old-age security, but the thought was not too far away.

RUBINSTEIN'S return to America in 1937 was due to the perspicacity of S. Hurok, his success to a combination of factors—the grinding work that followed his marriage in 1932, and the decimation of the ranks of previously important pianists through age and death. No one factor would have made the difference without the others, but the corollary is also true: Hurok, in a way peculiar to him, smelled out the time; Rubinstein had done the work; and the public was ready—in part through the record-

(*Continued on page* 36)

. . . . *'attache'* to *Les Six* (c. 1925) . . . . pianistic personality of the first order (c. 1940) . . . . master that he is today (1954)."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings Reports: Jazz on LPs

PERFORMER, CONTENTS, DATA	REPORT
Count Basie Swings, Joe Williams Sings. Clef MG C-678, $4.98.	Nine selections, mostly blues, featuring the Count's new singer, Joe Williams, who, though in the tradition of the great blues shouters—Joe Turner, Eddie Vinson, Wynonie Harris—is far more cunning and sophisticated, as well as gifted with a powerful, well-controlled voice. The results, then, are not the raffish, rafter-shaking emotion of a Harris or Vinson, but a kind of fabricated blues—carved, polished, and gleaming. The band, well-recorded here, rocks comfortably helpfully.
Ruby Braff Special. Vanguard VRS-8504. $4.98.	Braff, the adagio trumpeter, in eight (7 standards and 1 original) more of those informal, by-the-fire, no-period sides where everyone (S. Margolis, V. Dickenson, N. Pierce, W. Page, J. Jones) solos, Dickenson in particular, as if jazz were a lyrical music, which it is.
Top Brass, featuring Five Trumpets. Savoy MG-12044, $4.95.	A delightful exhibition of modern jazz trumpeting which features Ernie Royal, Joe Wilder, Donald Byrd, Idrees Sulieman, and Ray Copeland, backed by Hank Jones, Kenny Clarke, and Wendell Marshall. There are five originals (four by E. Wilkins, one by J. Handel), and, as individual solo ballads, five standards. Wilkins' arrangements are straightforward and restrained, and the soloists are in top shape. Most impressive are Joe Wilder, who, in the manner of Bill Coleman, plays with a restlessness and probing, simply expressed, that is very attractive, and Ernie Royal, a great unsung modern trumpeter who knows the value of a note and of taste. Byrd, the newcomer from Detroit, is almost equally persuasive, and bears watching.
Tony Fruscella. Atlantic 1220. $4.85.	The best things in this LP are the arrangements and originals by Phil Sunkel, a couple of which have really durable thematic meat on them, and the curious, sometimes quite beautiful trumpet playing of Fruscella, who is twenty-nine. Although of the Baker-Davis school of brass obliquity, he has a touching quality that is completely out of place in this age of crackling, glassy trumpet playing. Also present: A. Eager, D. Bank, B. Triglia, J. Bradley, B. Anthony, and C. Welsch.
Tangents in Jazz: Jimmy Guiffre. Capitol T 634, $3.98.	What Guiffre, the best of the West Coast composer-arrangers and a sterling saxophonist-clarinettist, too, has finally done here has been afloat on the fringes of jazz for some time—a record that uses its rhythm section (Artie Anton, drums; Ralph Pena, bass) not for a steady beat, but in a punctuating, supportive role as a sort of secondary melodic unit. The results are impressive. But, one wonders, does this really "free" the improviser, as Guiffre suggests in the notes? For, although no beat is sounded, it is, in its implied form, almost stronger throughout the record than would be an in-the-flesh bass drum. At any rate, Guiffre's compositions and clarinet are wonderful, and Jack Sheldon (trumpet), Pena, and Anton are faultless. Highly recommended.
Hamp and Getz. Norgran MG N-1037, $4.98.	The framework here is not much more than bones of swing, but within it Hampton and Stan Getz work well together, Hampton injecting into Getz a shout and brusqueness not usually found in his style. S. Manne, L. Levy, and L. Vinnegar round out the date, and are uniformly steady. Seven standards and one original.
Accent on Tenor Sax: Coleman Hawkins. Urania UJLP 1201, $4.98.	This is the best record the Bean has made in years. He is big-toned and inventive on his slow showpieces, and on the uptempos does not try to bend his style to fit that of the younger hard-bop tenor saxophonists, as he has inexplicably been doing from time to time recently. Of great help are Ernie Royal, Eddie Bert, W. Marshall, and O. Johnson, and of little help the chumpety organ of Earl Knight. Eight standards.
The Eminent Jay Jay Johnson. Vol. 3. Blue Note 5070, $4.	Johnson, long the master of modern trombonists, is in good heart here (the materials are perfunctory, however), as are Horace Silver, K. Clarke, and P. Chambers. To these ears, though, Hank Mobely, the tenor saxophonist, is as cold as winter.
The Jo Jones Special. Vanguard VRS-8503, $4.98.	A celebration for the present vizar of jazz drummers that is, in addition to being a superb all-around record, notable for the reunion (on two takes of "Shoe Shine Boy") of the original Basie rhythm section and the Count himself, who plays as he has never played before. (When he is backing up, Basie rumbles, plunges, burns, and rollicks, eight hands flying, and, invariably, the smoke reaches the front line (E. Berry, L. Thompson, B. Greene), as it did here. Two originals and four standards. Indispensable.
Jack Montrose and Bob Gordon. Atlantic 1223, $4.85.	Montrose, one of the most promising arranger-composers in modern jazz, and the late Bob Gordon, in the loosest and most pleasing date they made together. Montrose' tenor saxophone grows better and better, and Gordon, of course, was always a big, warm walloper. Five Montrose originals, and four standards, including a moody, gully-low "I'm Goin' To Move to the Outskirts of Town."
Jazz Romp: Nat Pierce's Jazzmen. Keynote LP 1101, $4.95.	This, a neo-Basie session, marks Keynote's return to active recording and it is, all in all, a satisfying one. Two different groups include such as P. Woods, D. Mettome, R. Braff, F. Greene, Jo Jones, and M. Gee. There are good solos, but, unfortunately, the materials (6 originals, five of which are by Pierce, and one standard) are, on the whole, listless, as are Pierce's millrace arrangements.
Buddy Rich and Sweets Edison. Norgran MG N-1038, $4.98.	Another pie from Basie's oven. This one is—with the exception of two inexcusably drawn-out drum solos by Buddy Rich—light, tasty and very fresh, with Harry Edison, a prime jazz trumpeter who is just beginning to get the attention he deserves, in sturdy, bell-like form. Barney Kessel, J. Rowles, and J. Simmons complement everything perfectly.
Listen to the Blues: Jimmy Rushing. Vanguard VRS-8505, $4.98.	John Hammond's second Rushing date on Vanguard is even better than the first, principally because there is more solo space for the instrumentalists, all of whom play with supreme ease and inspiration. Especially effective are Buddy Tate, who moves through the blues here with a kind of unremitting ache, and the impeccable, striding Lawrence Brown. Emmett Berry, too, is better than he has been on records for years, as is Pete Johnson. W. Page, Jo Jones, and F. Greene are the rhythm.
Horace Silver Quintet. Blue Note 5062, $4.	The group here (Silver, Art Blakey, D. Watkins, K. Dorham, H. Mobely) is actually the "jazz Messengers," one of the *hottest* modern combinations in nightclubs today. Silver, an extremely talented composer and pianist, provided three of the four originals, one of them being an irresistible, folk-like thing called "The Preacher." Recommended.

—WHITNEY BALLIETT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BATCH OF BRUCKNER

By WINTHROP SARGEANT

DESPITE the fervent crusading of his supporters, the music of Anton Bruckner, to judge by current concert programs, remains just about as unpopular with audiences in this country as ever. Fortunately for the minority who place his rather monumental symphonies among the greatest works of their kind, there has recently been a steady flow of European Bruckner recordings which is now beginning to approach the point where it will include everything he wrote. Most of these recordings, as might be expected, have come from Germany and his native Austria. But a great many of the best are coming from Holland, a country where in the past few years Bruckner's music has enjoyed a spectacular revival. Among the most recent of these recordings are the following:

FIRST SYMPHONY *(Vienna Orchestral Society, F. Charles Adler conducting, single disc. Unicorn Records,* LA-1015, $3.98.) This work, rather gruff and knotty in some spots but quite charming in others, has yet to be performed in any American concert hall. It has been recorded with great clarity. Mr. Adler's tempos are somewhat more deliberate than those of Dr. Volkmar Andreae, who recorded it recently with the Austrian State Symphony, and I find the *Scherzo* in particular somewhat lacking in drive and brilliance. Nevertheless, the interpretation is a dramatic one, and the orchestra seems technically flawless.

FOURTH SYMPHONY *(Netherlands Radio Philharmonic Orchestra, Paul van Kempen conducting; followed by Sibelius's Seventh Symphony. Telefunken, four sides,* 66026/7, $9.96, *and Vienna Philharmonic, Hans Knappertsbusch conducting; followed by Wagner's "Siegfried Idyll." London, four sides,* LL1250, $7.96.) Until the recent appearance of Knappertsbusch's version, I had been about to hail van Kempen's as the most satisfactory recording available, and van Kempen's is indeed a robust and perceptive one, containing only a single flaw: the reprise of the *Scherzo* has been cut out for reasons of space. The Knappertsbusch interpretation is, however, one of such extraordinary insight, and has been recorded with such sensitiveness, that I am afraid it puts all previous recordings of Bruckner's Fourth in the shade. To my mind it stands, with van Beinum's Seventh, as one of the supreme examples of great Bruckner interpretation to be found on records. Knappertsbusch's tempos never drag, and the result of this is to give Bruckner's long phrases unusual coherence. He also has a wonderful sense of pliancy in the pacing of the themes which is particularly appropriate to Bruckner. The Vienna Philharmonic plays with almost unbelievable grace and transparency, notably in the *pianissimos* of the brass instruments, and there is never anywhere any of the coarse and bombastic sound that is so often found in Bruckner performances. Altogether this recording is, in my opinion, a superb achievement.

FIFTH SYMPHONY *(Leipzig Philharmonic, Gerhard Pflüger conducting; followed by Weber's First Symphony in C Major. Urania, four sides,* A-239, $7.96.) Despite some rather heavy and clumsy playing by the Leipzig Philharmonic's brass this is, in many ways, a sturdy and impressive performance. Pflüger's tempos are just, and he does the difficult and imposing finale with great eloquence. For some details I still prefer the old version by Karl Böhm and the Saxon State Orchestra (which, I believe, is not available), but Pflüger's version has the advantage of sharper modern recording technique, and is quite inspired.

SEVENTH SYMPHONY *(Vienna Symphony Orchestra; followed by Bruckner's Overture in G Minor, played by the Hague Philharmonic, both orchestras conducted by Willem van Otterloo. Epic four sides.* SC-6006, $7.96.) It would be hard to equal the magnificent recording of the Seventh by Eduard van Beinum and the Concertgebouw which was issued a couple of years ago, and van Otterloo does not succeed in doing this, though his performance has its points. The sound of the Vienna Symphony is darker and thicker than that of the Concertgebouw, and the Bayreuth tubas lack the almost incredible suavity they have in the latter orchestra. Van Otterloo's interpretation is at times glowing and impassioned, but the pacing of the *Adagio* is occasionally so slow as to interfere with the intelligibility of Bruckner's phrases, and van Otterloo also drags the trio of the *Scherzo* somewhat. To me the first and fourth movemnts are the most successful, the latter emerging with admirable force and majesty. The Overture in G Minor is a very early work dating from 1863, when Bruckner was still a student, and preceding even his first efforts in the symphonic form. It has a surprisingly fresh, rather Mendelssohnian quality, and is of great interest because of the way it prefigures some of the distinctive mannerisms of Bruckner's later style. The performance is crisp and energetic, and the recording satisfactory.

MASS NO. 2 IN E MINOR *(Choir and orchestra of the Hamburg State Opera, Max Thurn conducting. Telefunken, single disc,* 66033, $4.98.) This is commonly regarded as the greatest of Bruckner's three masses, and is a work of noble, constructive, and somewhat austere character. I confess that I have never found Bruckner's choral music as imaginative or striking as his symphonic writing. Moreover, even the finest choruses are apt to sing slightly out of tune in *a cappella* passages, and the Choir of the Hamburg State Opera is no exception to this rule. Nevertheless, the E Minor Mass has a certain stark grandeur, and this performance is, in general, a highly respectable one.

QUINTET FOR STRINGS IN F MAJOR *(Koechert Quartet with Georg Schmid viola. Decca, single disc,* 9796, $3.98.) This work was composed shortly after the Fifth Symphony, and constitutes one of Bruckner's rare ventures into the field of chamber music. It has some charming moments, but its design is somewhat heroic and at times a little coarse for the comparatively limited and exacting form in which it is written. Bruckner was a composer whose ideas expressed themselves inevitably in monumental terms, and his Quintet has a way of sounding like a huge symphony that has been deprived of the color and contrast that a full orchestra would have given it. The performance is adequate, and the recording quite clear.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Grandmother Knows Best

By MARIE CHAY

MY GRANDMOTHER is convinced that in all the world the only worthwhile singers of opera—and no other kind need even be recognized—are of Italian extraction. Russia and Spain may have their dancers, France may take pride in her writers. England is more than welcome to her superior breed of government agents. But in the field of operatic singers, there is only one—Italy.

"It's the combination of air, water, altitude, and sun," she used to say when she lived in her native Piedmont. But when my grandfather pointed out to her that most Italian operatic singers were from other parts of Italy, mostly the south which she scarcely admits exists, she either had to change her mind or ignore him. She ignored him, though later on she always made mention of whatever singer happened to be in Milan. Milan wasn't Turin, but still it wasn't southern Italy either.

When she and my grandfather came to this country in the Nineties, and settled in a mining town in the Rockies, my grandfather liked to tease her by wondering why it was that so few operatic singers were produced in the Rocky Mountain region, so like Piedmont in its physical aspects.

"It's because they're foreigners, of course," was my grandmother's quick reply. "Americans are very good with machines."

My grandfather would nod and remark that it was only just that even these unfortunates should have their one good point.

All her life my grandmother has studied the names of the singers at the Met and rarely has she been unsuccessful in making the name out to be Italian. Traubella, Melchiore, Merrillino, Steberetti are easy, and my grandmother could go on indefinitely. Stevens is a little more difficult unless one knows that with that first name, Risë, she couldn't have been anything but Risë Stefano before the change. Roberta Peters's first name gives her away too. Obviously, she was Roberta Pietri, Pietro, or Pietra. Paul Franke, though he may easily hide his true identity from everyone else, hasn't fooled my grandmother for a minute. Paolo Francesco, naturally.

"Why do they insist on changing their names?" my grandmother asks each time she deciphers a new one. "They're so much more beautiful in the original."

Some singers, my grandmother is always pleased to see, have felt the proper pride in their Italian birth and have kept their original names. Lucine Amara, Margaret Roggero, Licia Albanese, and Frank Guarrera are a joy to her, but she would never believe, even if one had the heart to tell her, that Giuseppi Bentonelli was once plain Joe Benton, thus proving my grandmother's rule in reverse.

Some names my grandmother simply ignores. London reminds her too much of her ancient enemy, England, and nothing can be done with Tucker or Thebom.

Other names are of no consequence whatever to her, and she dismisses them completely. Astrid Varnay, Herta Glaz, Lubomir Vichegonov (or Luben Vichey), George Cehanovsky, Zinka Milanov, and Erich Kunz are among those in this group. They aren't among those masquerading under English names because they are ashamed of their Italian background. They are simply foreigners and therefore not really singers.

A few names are on the borderline. Fedora Barbieri, my grandmother would like to claim except that she is from Trieste, another of her old enemies. Still, with that name, she certainly must come from Italy and has only been forced, against her own inclination, either by marriage or her family's business, to live away from home.

Delia Rigal is a slightly different matter. Isn't Argentina practically a subsidiary of Italy? Certainly it wouldn't be where it is today were it not for the Italians who settled there.

With still other names, my grandmother's piratical tendencies have absolutely nothing to back them up. Nicola Moscona, Lorenzo Alvary, Gabor Carelli are hers, and no amount of explanations can make her see that Greece and Hungary had prior claims.

"I know a name of one of ours when I see it," she says with a lofty air. "I'm not that doddering yet. From Melba on down, I've never missed one yet."

This year during the opera season, my grandmother will again relish one of her hobbies: unmasking those traitors to the mother country. The music itself she leaves for others.

Rubinstein

Continued from page 33

ings—for its new enthusiasm. It was, however, no automatic thing. I can recall some of those early occasions in the late 1930s, when Rubinstein was every bit the master he is today, in which superb playings of his own transcriptions from Stravinsky and Falla resounded through a Carnegie Hall gashed by rows of empty seats. But the deep sonorous tone, the striding power of articulation, the keen sense of audience communication found their mark eventually, aided no little by appearances with Toscanini (they shared, fortunately, the same recording auspices), the influence of identification with a prominent Hollywood film ("Song of Love"), and other well-planned impacts on the mass mind.

AS TO the present series, Rubinstein approaches it against a background of experience in Paris and London. "The Parisians are by nature sceptics," he observes. "They wanted to sample the first program or two before they would commit themselves to a series. In the end, it was a great success. The London venture was a success from the start. The English love evenings with orchestra. They much prefer them to solo recitals. The fact that they are getting more for the money is not, I think, very important. It is just a more satisfying experience for them."

Regarding repertory, certain elements are inescapable in such a project—the Beethoven concerti, Schumann, Brahms, Chopin, Rachmaninoff, etc. But what about Mozart? "I would like to play this or that concerto," he says, "but there is no good cadenza for it, especially the C minor [K. 491]. I think the ultimate solution is for the pianist to go out and improvise, but it might result—like the cadenza Beethoven wrote for his B flat (No. 2) concerto at a time when he had already written 'Hammerklavier' sonata . . . in a recapitulation of the history of piano writing."

All of the foregoing was set forth in the course of a lengthy lunch, but still, a lunch. And it was not all. Master though he is today, Rubinstein regrets that he doesn't have "the inborn facility of a Heifetz or a Horowitz." "No wine," he said regretfully. "I have work to do today, and wine always makes me want to curl up and sleep." He was curious to hear the new recordings of Clementi sonatas by Horowitz. "Good, eh?" he remarked. "They are interesting works, I always remember what Mozart

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

wrote to his father about Clementi. 'Clementi,' he wrote, 'is so busy mastering thirds, he doesn't have time to learn how to play a scale.' A profound truth, there are too many with the same idea today."

HE WAS moved to refer to a recent series of recordings in which he played a series of short pieces by such "lesser" composers as Grieg and his namesake, Anton Rubinstein. "The young people, who study these works, never have the chance to hear them played in what shall I say—a professional—manner. Leopold Godowsky, whom I greatly admired, was very fond of Grieg. I played these pieces a little bit in his memory. I also had a great esteem for Busoni." I wouldn't try to reproduce his delicate phraseology of the difference, but he undoubtedly feels that Busoni stands higher, today, as a composer, than such other pianistic paragons as Rubinstein and Paderewski, because he didn't "write down." "The result is," he said, "the music of Busoni retains a kind of intellectual esteem, whereas that of the others doesn't."

Among composers of the present era Rubinstein gives high rank to Prokofiev. "He had the greatest invention," he says, "and it stayed with him, on an ascending progression, to the end. 'Romeo and Juliet' has wonderful, rich themes [a few were recalled, *viva voce*] and also the last symphonies." Mention of Shostakovich, and the then upcoming Violin Concerto, prompted Rubinstein to some words of approval for the composer's Tenth Symphony. The piano concerto, on the other hand, he regards as a "poor piece." Then, too, there was Willie Kapell, with whose early career he had so much to do, and whose tragic death he deeply deplores. "He was aggressive, impatient, unhappy inside. I would say, 'Willie, you have so much . . . a nice wife, fine family. At your age, I was nobody. . . . Great sorrow to think he is gone. . . ."

Like all artists, Rubinstein is a synthesis of his inheritance, his experience, and his capacity to absorb. If, in youth the spongelike receptivity took precedence over a more purposeful concentration, the fact appears that it gathered up more to be squeezed out in later life. Certainly there is no suggestion of dessication in Rubinstein's art today, attesting to the juices in his nature. Patterns vary, but the artistic problem remains the same—how to achieve maturity with interest *and* ability unimpaired. At parting his words were: "I think I now can play these works a little better than sometimes in the past."

Furtwängler's "Walküre"

FROM the standpoint of reverence and authority, the unabridged recording of Wagner's "Die Walküre" just issued by RCA Victor (LHMV 900, $24.90) is a boon. The sprawling, uneven, but essentially great score is not cut by so much as one sixty-fourth note; a first-class orchestra—the Vienna Philharmonic—plays the music admirably; there is a famous conductor in command, the late Wilhelm Furtwängler; and many of today's leading Wagner singers take part. In addition, the range of sound achieved by the recording engineers is wide and wonderful.

The more's the pity, with these advantages at hand, that the work does not come out more movingly as an emotional experience. No other part of the "Ring" suffers from such *longueurs* as does "Walküre"; but its more pedestrian pages can be "thrown away" in performance and pressed forward under the guidance of a theatrically-minded conductor.

Wilhelm Furtwängler was a musician too lofty in heart and mind to have taken this easiest way out. His approach was essentially symphonic, rather than theatrical. Refinement of the individual phrase, great cumulative lines building toward the architectural climax were the keynotes of his style. Every one of these climaxes in the recorded "Walküre" has been realized with majesty; but their total effect remains purely musical, rather than dramatic. Because of the relentlessly slow tempi taken throughout by Dr. Furtwängler, the blood flow of the action congeals, the singers find themselves hard pressed for adequate breath.

Best among the solo artists are those who command the secondary rôles of Fricka and Hunding. Margarete Klose, despite a certain lack of vocal freshness consequent on a long career, is still the most eloquent of mezzo-sopranos. With her the word comes first and then—appositely colored—the note. Mme. Klose's brief scene with Wotan emerges as the high point of this recording. Almost no less outstanding is the Hunding of Gottlob Frick, sung with poise, penetration, and a welcome amount of voice. So many of Hunding's phrases usually associated, in performance, with the basso-wobble department here lose their traditional tremor and come out with stunning impact.

Ludwig Suthaus is a Siegmund whose lyric tenor, acceptable enough on records, might conceivably not hold its own against a Wagnerian orchestra in the opera house. His phrasing is musical, his work in general tasteful, the voice lacking in the dark, almost barytonal quality demanded by the rôle. His Sieglinde, Leonie Rysanek, makes use of a tone unvaryingly bright, even in the character's most introspective moments, and has a tendency at times to sing above the pitch. She is not an asset here.

At the heart of "Die Walküre" stands Wotan; and Ferdinand Frantz, who sings the part, gives a good performance. There are few artists who have the extremes of range demanded by the rôle. Mr. Frantz, like so many of his predecessors, finds himself more at home in the music's lower reaches than in its soaring climaxes. His is essentially a distracted rather than a tragic Wotan; but the total effect of his work is honorable and sometimes moving.

The enigma of the set is provided by the Brünnhilde, Martha Mödl. At best, she possesses that pre-Flagstad quality of excitement which marks the personalized singing actress instead of the Colossus of Rhodes. All of her lines are delivered with intelligence and predominantly with feeling. The voice, however, varies in quality from full-bodied, dramatic beauty to an occasionally forced and rather hollow timbre. One feels instinctively, on hearing Mme. Mödl, that this is an artist who must also be seen if her full gamut is to be revealed. Her eight companion Valkyries in the third act provide a notably poor ensemble, with the Gerhilde—who commands certain key phrases—practically inaudible.

In this same month's Wagner releases from Victor comes a generally attractive "Lohengrin," reviewed in these columns some time ago when it first appeared under the HMV label. The present recording is not a repressing, but rather a new local release, by RCA Victor, of the European tapes. Despite a few inequalities in the singing, this is the best "Lohengrin" in the field, especially because of Mme. Klose's magnificent Ortrud. Mr. Frick is on hand as a sonorous King Henry; Josef Metternich is a competent Telramund; and that pair of purists, Lohengrin and Elsa, are sung perhaps too sedately by Rudolf Schock and Maud Cunitz. Wilhelm Schüchter, leading the orchestra of Radio Hamburg, is the able conductor.

—ROBERT LAWRENCE.

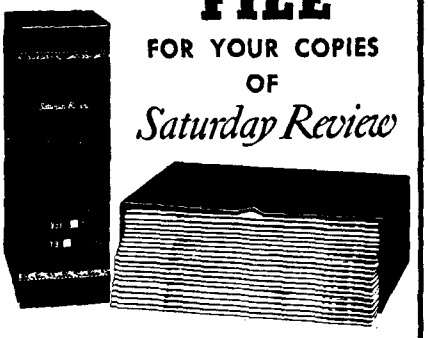
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Should be seen! A beautiful color film!" —N.Y. Times
GOLDEN DEMON
IN EASTMAN COLOR
GUILD 50th
33 W. 50th at Rock. Pl.
PL. 7-2406-7

"One of the year's ten best"— N.Y. Times
A NEW and GREATER GUINNESS in "THE PRISONER"
PLAZA 58 St. Nr. Madison
Extra Geo. K. Arthur's "On the Twelfth Day"

WALT DISNEY'S
Technicolor Masterpiece
with STOKOWSKI
fantasia
NEW SCREEN! NEW SOUND!
TRANS-LUX Normandie
57th St. West of 6th Ave.
JU 6-4448

HANDY FILE
FOR YOUR COPIES OF
Saturday Review



• Keeps issues of SATURDAY REVIEW neat, clean, in order
• Specially designed for SATURDAY REVIEW with washable leatherette cover and 16-carat gold leaf lettering
• Holds 26 copies
$2.50 each, postpaid
(3 for $7.00, or 6 for $13.00)
MONEY BACK IF NOT COMPLETELY SATISFIED
ORDER DIRECT FROM:
JESSE JONES BOX CORP.
DEPT. SR • BOX 5120
PHILADELPHIA 41, PA.

AUTHORS: TALENT GOING TO WASTE?
If you are the talented author of an unpublished manuscript, let us help you gain the recognition you deserve. We will publish your book—we will edit, design, print, promote, advertise and sell it! Low subsidies, good royalties.
WRITE FOR FREE BOOKLET, DEPT. AT 256
COMET PRESS BOOKS, 11 W. 42 ST., N.Y. 36, N.Y

SR GOES TO THE MOVIES

Points East and South

WE HAVE grown so used to associating Japanese film dramas with events prior to the sixteenth century that it comes as a distinct shock when, early in **"Golden Demon"** (Harrison), we find its youthful hero playing baseball with his schoolmates. Aside from this, however, and such minor props as a piano and bicycles, the film might have come from almost any century—including our own. The strong sense of tradition, of ritual, of time-smoothed gestures and timeless emotions that has distinguished recent films from Japan is also present here; and the fact that this story takes place during the last decade of the nineteenth century seems merely incidental to the projection of the cultural heritage of its unhappy protagonists, Kan-ichi and Miya. A note from the distributor tells us that "Golden Demon" is based upon a classic Japanese novel that appeared at the turn of the century, and that its characters have since become as familiar to the Japanese as Romeo and Juliet are to the English-speaking world. The comparison seems particularly apt: Kan-ichi and Miya are the innocent victims of their tragic inheritance just as surely as were Shakespeare's starcrossed lovers.

The two had grown up together in Miya's home. Kan-ichi, an orphan, looks forward to completing his studies and marrying the girl. Her parents, however, leap at the opportunity to marry her to a wealthy youth, arguing that with the money they can afford to send Kan-ichi to a foreign university. The girl abides by her parents' decision and Kan-ichi, in a rage, renounces both her and all human feeling. If money is so important, he is determined to devote himself to the Golden Demon. Kan-ichi becomes the harshest, richest money-lender in Tokyo, turning a deaf ear to the plight of his former friends, rejecting the reconciliatory pleas of the miserable Miya. Even when she promises to leave her husband he replies by flinging at her feet a wad of banknotes.

Once again the performers, headed by Jun Negami as Kan-ichi and Fujiko Yamamoto as Miya, demonstrate the peculiarly Japanese ability to create real emotions through their stylized, highly artificial gestures. Even the more violent passions—hate, rage, madness—are portrayed with a carefully measured intensity that finds the precarious line between the melodramatic and the coldly mechanical. Certainly the characters in "Golden Demon" are more realistically conceived, both by the author and by the players, than the legend-like figures in "Rashomon," "Ugetsu," and "Gate of Hell"; but the same gestures, the same contortions of feature and strained body movements made familiar by those earlier films are also to be found in this picture, contributing to its sense of cultural continuity in an almost timeless society.

* * *

It was presumably the photogenic qualities of Mexico that decided director Yves Allegret to set his camera down in a small fishing village near Vera Cruz and shoot there Jean-Paul Sartre's "L'Amour Rédempteur," which comes to the screen as **"The Proud and the Beautiful"** (Pathé). Certainly, once there he crammed his camera with as much local color as it could hold—streets swarming with children setting off fireworks, ghastly slums, a railroad yard with freight-cars standing idle under the hot sun. Curiously, however, none of this vividly realized atmospheric detail seems to have much to do with the film's central theme, the redemption of a rum-soaked doctor (Gérard Philipe) through the love of a French girl (Michèle Morgan) temporarily stranded in the village during a spotted fever epidemic. What makes this all the more confusing is the fact that there appears to be no earthly reason for the beautiful Mlle. Morgan to fall in love with the man in the first place. But Allegret seems to believe that having said "love" he has said all, and rather than use his screen time to clear up the mystery he proceeds to inject more "realism" into his picture. Like his compatriot, Henri-Georges Clouzot, realism seems to exist for him in the sordid and unsavory. He delights in close-ups of three-inch cockroaches, a severed pig's head, an inoculation needle puncturing his heroine's spine. Unlike Clouzot, however, he lacks the ability to make all of this unpleasantness add to his story, to intensify and underscore its emotional content. It rattles around miserably, lost in the miasma of stark but inconsequential details. Only once does it spring startlingly alive, when Gérard Philipe dances like a drunken demon for a bottle of rum.

—ARTHUR KNIGHT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Personal History

Continued from page 19

tempts to speak naturally were constantly thwarted by old-school prompters who thought she had forgotten her lines. The one aspect of Mrs. Fiske's art that has become a part of theatrical legend is her speech, so rapid that no prompter could interrupt and few audiences really understand what she was saying.

As a proto-naturalist she insisted on minute accuracy of detail in staging. She parallels Chekhov in revealing the inner "character" of a role through externals: Hilmar Tonnesen is to smoke cigarettes, loll on tables, turn up his collar, and stick his hands in his pockets. There is more than a hint of Stanislavsky (and Ibsen!) in her declaration, "I must know all that Hedda ever was. When I do, the role will play itself." Yet she was playing "Frou Frou" and "Leah Kleschna," and "Salvation Nell" and "Mis' Nelly of N'Orleans" as well as Ibsen and Hauptmann, and proving again that the actor and producer are more sensitive to changes in the intellectual and esthetic climate than the playwright. She was vigorous, warm-hearted, responsive to forces outside the narrow limits of the playhouse, and she exhausted herself in a theatre that was conventional, cold-blooded, with its sights carefully set on the box-office. Not that she was unaware of her audience; she was given to tailoring play scripts with a freedom that would scarcely meet with the approval of the Dramatists' Guild. And in mid-career she is well-described by Mr. Binns as a "solvent idealist." But in her collaborations and play-doctoring she aimed more at truth than trickery, or at least her principle was that in truth lies the secret of dramatic effectiveness.

Especially in the theatre truth is a relative word. All great actors in every age are described by their admirers as faithfully copying nature, but are held by the succeeding generation to have been artificial or rhetorical. The pendular swing of taste is not unknown in literature and the other arts, to be sure, but the novelist or the painter leaves a permanent hostage to the future.

The art of the actor, it is true, is elusive, made up of sounds and gestures that vanish into air; yet Hazlitt and Lewes and Shaw and Atkinson are sufficient evidence that it can be captured in words by contemporary observers, and Hillebrand's "Edmund Kean" and Sprague's "Shakespearian Players and Performances" that it can be recreated from the records of the past.

Archie Binns has been faithful to Minnie Maddern in his fashion. He has collected and preserved the details of her beginnings, her strange marriage and lonely friendships, her career on and off the stage, and her death. The appended list of plays and characters is itself a startling commentary on the American theatre between 1871 and 1931. But where is the actress?

It is true that he has quoted, when he could find them, Mrs. Fiske's theories and principles of acting and production. He is generous in his excerpts from contemporary reviewers. But, aside from Walter Pritchard Eaton, these reviewers are not very informative. Their descriptions amount to still, silent photographs of an art that reveals itself in sound and movement. And this, perhaps, is the final impression of Mr. Binns's work; Mrs. Fiske the woman, the crusader, the force in the American theatre is vividly recreated in the text, but Mrs. Fiske the actress remains frozen in the fifty-odd half-tones "following page 278."

OEDIPUS *speaks . . . in Greek*

ΟΙΔΙΠΟΥΣ
οἳ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται
ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας;
ΚΡΕΩΝ
ἐν τῇδ' ἔφασκε γῇ· τὸ δὲ ζητούμενον
ἁλωτόν, ἐκφεύγειν δὲ τἀμελούμενον.

OEDIPUS
Where are they? Where in the wide world to find
The far, faint traces of a bygone crime?
CREON
In this land, said the god; "who seeks shall find;
Who sits with folded hands or sleeps is blind."

The Greek and Roman playwrights make great theater and great reading in English. But if you have *some* knowledge of the classic languages, reading these plays in the original can be particularly rewarding... in the LOEB CLASSICAL LIBRARY editions. For this famous collection of the classics presents them in the original Greek or Latin — with, on facing pages, a line-by-line English translation.

Above is a brief example (greatly reduced) from OEDIPUS THE KING:

Here, at last, is your chance to rediscover the original flavor and style of your favorite classic, or to explore masterpieces new to you — no longer at the mercy of the translator yet never slowed down by gaps in your knowledge of the language. These 20 volumes of plays are selected from the more than 400 books of history, poetry, travel, philosophy, literature, myth and epic in the LOEB CLASSICAL LIBRARY. And now for the first time since World War II, these volumes are available in sufficient quantity to fill the rapidly growing demand!

LOEB CLASSICAL LIBRARY
editions of the classic playwrights

AESCHYLUS. Vol. I: *The Suppliant Maidens, The Persians, Prometheus, Seven Against Thebes.* **Vol. II:** *Agamemnon, The Libation Bearers, Eumenides, Fragments.*

EURIPIDES. Vol. I: *Iphigenia at Aulis, Rhesus, Hecuba, The Daughters of Troy, Helen.* **Vol. II:** *Electra, Orestes, Iphigenia among the Taurians, Andromache, Cyclops.* **Vol. III:** *Bacchanals, Madness of Hercules, Children of Hercules, Phoenician Maidens, Suppliants.* **Vol. IV:** *Ion, Hippolytus, Medea, Alcestis.*

SOPHOCLES. Vol. I: *Oedipus the King, Oedipus at Colonus, Antigone.* **Vol. II:** *Ajax, Electra, Trachiniae, Philoctetes.*

Also the complete plays of
ARISTOPHANES, TERENCE,
PLAUTUS and SENECA.

PINDAR AND AESCHYLUS

By JOHN H. FINLEY, Jr. A sensitive and penetrating new study of the two great classical authors, who though closely contemporary, represented widely divergent elements of their time. The author shows how Pindar's ODES reflect the autocratic society which was already menaced by the rise of Athenian democracy. The tragedies of Aeschylus are full of the spirit which inspired Athenian democracy. Extensive passages from the two authors are translated. $4.50

LOEB CLASSICAL LIBRARY books are the best possible buys at the amazingly low price of $3.00 a volume. Let us send you any or all of the books listed above, or write for a descriptive catalog.

Dept. SR-211
HARVARD UNIVERSITY PRESS
44 Francis Avenue, Cambridge 38, Mass.
Publishers of the LOEB CLASSICAL LIBRARY for 20 years.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED FOR TRAVEL

Tourist in Russia-II: Window on Europe

YOU leave the Western world at Helsinki.

You step out of the big, roomy SAS, made-in-California airplane, with its blonde hostesses and double cabins and roomy berths, its four motors, its day-old newspapers from New York, its electric razors and toilet water and a hot meal at lunch. You wait in the shed a bit and then you step in the tarnished twin-engine ship with the big "CCCP" marked on the body aft of the door. Inside there are seven rows of seats, doubles on the left, singles on the right. Room for twenty-one. Baggage is piled in the rear of the plane, screened from passenger view by a curtain. There is a call button by the seat, frosted plastic sliding panels on the window, a manual pull-out ventilator overhead. There is no hostess, but a cabin attendant looks in from time to time. No seat belts, no gum.

Russian pilots do not take off without warming their engines. Nor do they skim over the runway after a fast take-off. I am grateful. To the best of my knowledge they don't hedgehop the evergreen-spiked overland route between Finland and Russia either. An hour later we came out of the mist and landed in the snow at Leningrad. The passengers were ushered into a room paved with rugs. A piano stood against the wall, a painting of a non-political forest scene above it. A potted palm contemplated the winter outside its window. Upholstered chairs in white slipcovers were clustered around a table draped in bright blue plush.

"Your name?" a lady said to me in English. I told her and she nodded as if she had been expecting me. "I ask you to sit down and fill out this paper." I declared that I had come equipped with no precious metals, precious stones, pearls, platinum, gold, or silver. No Soviet currency or USSR State Loan Bonds. No promissory notes or arms or ammunition. Neither did I have field glasses of six-fold power or higher, nor wormwood heads and seeds, nor opium, hashish, nor pipes and other devices for their use. I had no horns of steppe antelope, Manchurian deer, and nary an unstiffened horn of maral and spotted deer.

Half an hour later the same lady said, "I ask you to come with me to Customs." We walked into a private room where my baggage rested on a counter. "What have you in your bags?" she asked. "I have an untold amount of winter clothing," I said. "I also have a typewriter, cameras and film." "That is all," she said and led me back to the waiting room without opening a suitcase.

When the Soviet Embassy advises you that they are ready to issue you a visa you are told to report to a designated travel agency to arrange your trip. Tourist visits inside the Soviet Union are paid by coupon. A day's set of coupons will cover your meals, hotel room, guide and interpreter service, sightseeing, and transfer between depots and hotels. The number of days you buy determines the length of your visa.

I bought a coupon book for twenty days from Cosmos Travel Bureau, an agency operated by Gabriel Reiner, a Russian-speaking American who accompanied our chess team to Russia last year. At the matches he ran into Bulganin, Khrushchev, and Mikoyan, and as he later explained in an interview with *The New Yorker* suddenly realized he was talking to the biggest men in the country. What he talked with them was not chess but tourism, and Reiner shortly found himself hustling back to New York to specialize in vacations along the Volga, certainly one of the hottest items in a travel-agent's kit this summer.

Now in Leningrad the strange Russian tourist system which Reiner had explained to me in New York was beginning to function. "Your car is at the door," I was told. I found a large, black, funereal Zim waiting, my bags already inside. In the dusk we rolled through the white streets with black, fur-hatted figures bustling through the near-Arctic night. Soon we pulled up in front of the Astoria, a pre-war, pre-revolution hotel, not to be confused with the Waldorf. There was one desk for Soviet guests and a special Intourist desk for tourists. I surrendered my coupon book. "Call us when you want to go sightseeing in the morning," they said.

The next day I rolled out in the Zim to see the city that Peter the Great had founded in 1703 to give him what Pushkin called a window on Europe. The Neva was frozen solid and covered with a satin snow comforter. Across it I could see Peter and Paul's Fortress and the cathedral, once the skyscraper of Russia, rising 121 meters in the dull gray sky. In the dungeons below the surface of the river, political prisoners had suffered in the dampness—Alexis, Peter's rebellious son, and later the leaders of the December revolt of 1825, the first attempt to snap the shackles of the tsars. Within the fortress walls molder the remains of nine tsars and tsarinas who ruled from Leningrad, née St. Petersburg, alias Petrograd. We crossed the bridge to the island where Peter's boat and Peter's bones and Peter's mint repose.

An oak planted by Peter still stands in Peter's city, protected by an iron railing, although now it finds itself growing in the very middle of a road. But Peter's Island, once gay with villas and restaurants, is now merely gay with stadiums, sanatoriums, and rest houses where workers can relax on their days off, free of charge. And the image of Peter, in a toga and laurel wreath, on a charger, as he appears in Pushkin's "The Bronze Horseman," rides in December Revolt Square, once placidly known as Senate Square, and his horse's hooves trample his enemies symbolized by a serpent that wriggles underfoot.

IT WAS Peter's daughter Elizabeth who built the Winter Palace, and Catherine the Great, Semiramis of the North, who built the Hermitage, Leningrad's showpieces of old Russia. The Winter Palace is caked in more marble than the new subway, and its walls are decorated with a gallery of Russian generals who fought against Napoleon. The Palace connects with the Hermitage, which is the greatest museum in the Soviet Union, filled with forty-one Rubenses, a salon full of Titians, twenty-five Rembrandts comprising probably the best Rembrandt collection outside Holland. Much of it was garnered by Peter, who sent boatloads of paintings to the motherland, souvenirs of his quest for culture in the West. There are madonnas by Da Vinci and Raphael, and one piece by Michelangelo, the only one of his works in the Soviet Union, a sculpture called "The Sitting Boy," unfinished.

They will show you Paul's Castle, built in 1801 for Paul-I, son of Catherine the Great, who lived in unhappy apprehension outside the city, so beleaguered by the court that he feared to live in the Winter Palace. He built Paul's Castle, strong and durable, surrounded it with a moat, and lived in it for forty days until the nobility murdered him.

They will show you the statue of Suvorov, undefeated marshal of the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Russian armies, vanquisher of the Turks and the French, resplendent as the god of war, surveying the Field of Mars. Here on the field, once so dusty the soldiers called it the Sahara Desert, the Imperial Guards of Paul I and Nicholas I paraded. In 1919 it was landscaped, the first social reform of the new rulers.

Snug in the winter's ice which never frees the port from December until May is the gray hull of the cruiser *Aurora,* which gave the first signal for the revolt when the revolutionists rose against the provisional government barricaded in the Winter Palace. And then when the revolt was done the rebels set up headquarters in a school for noble girls in the Smolny, a district so named because Peter kept highly inflammable tar, or *smola,* here with which to caulk his ships. And so the Smolny, school for noble girls, became the headquarters of the Socialist revolution, and here the second Congress elected the first government on October 25, 1917. Lenin's statue stands in the front yard, and his room is a museum, but the rest of the building is now local party headquarters.

They will show you gold-domed St. Isaac's Cathedral, dedicated to St. Isaac because Peter happened to have been born on that saint's day. But to me the most fascinating cathedral is the Kazan, which stands on the Nevsky Prospect, a broad avenue which begins at the Admiralty and runs to the railway station. With its curve of colonnades and its dome behind, the Kazan Cathedral is an outright copy of St. Peter's. Its present purposes, however, are somewhat different. Defunct as a house of worship, the Kazan has become the Museum of the History of Religion. More aptly it is a shocking anti-religious museum.

The Soviet dogma of science over religion is symbolized at the door where the visitor comes face to face with a portrait of Lomonosov, father of Russian science, and farther on, a bronze of a famous eye doctor. The exhibitors tie the church to Russian capitalists with paintings depicting Christ followed by the people carrying a cross (the church) while up atop the crossbar, a top-hatted bourgeois sits in the driver's seat, urging the citizens on. There are panels on Greek mythology, Christianity, and Judaism, attempts to show that the idea of Christ and the Resurrection were adapted from mythology.

French enamels caricature an overstuffed monk being bitten by the starving populace, paintings of wining and wenching in the monasteries, a mock-up of a monastery shop with a sly monk selling such items as tears, hair, and mother's milk of the

EUROPE... more exciting via Greece and the MEDITERRANEAN

Cruise to romantic ports, through blue enchanted seas to Greece and the Aegean . . . to *Athens, Gateway to all Europe.* Enjoy modern hotels amid the ancient glories of Hellas. Sail from New York, on the TSS OLYMPIA via PORTUGAL and ITALY.

Also sailings to EIRE • ENGLAND • FRANCE • GERMANY

Go one route — return the other

See Your Travel Agent

GREEK LINE

NEW YORK • BOSTON • CLEVELAND • CHICAGO
LOS ANGELES • TORONTO • MONTREAL

In Europe fly BEA — most Americans do

Swiftest, smoothest, easiest way to get about Europe is to fly BEA; which is why more people in Europe fly BEA than by any other airline. Fast and frequent services between London and most principal cities of Europe, by Europe's finest pressurized airliners—the luxurious ELIZABETHAN and the famous four-engined turbo-prop VISCOUNT.

BEA BRITISH EUROPEAN AIRWAYS

SEE YOUR TRAVEL AGENT General Sales Agents in U. S. A., Canada, Central and South America: British Overseas Airways Corporation.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPECIAL 30-DAY
MOROCCO-IBERIA
CRUISE
(Including
North Europe)

On the completely air-conditioned
RYNDAM
MAY 7, 1956
Calling at Azores, Madeira, Casablanca, Malaga, Gibraltar, Cadiz, Lisbon, Southampton, Le Havre, Rotterdam.

A full cruise program in the Holland-America manner with all the delightful trimmings. The Ryndam is your hotel at every cruise port.

$625 up
New York to New York. Return May 29* from Rotterdam in the First Class of the flagship NIEUW AMSTERDAM at no extra cost!
*May 30 from Le Havre and Southampton.

SEE YOUR TRAVEL AGENT
Holland-America Line
"IT'S GOOD TO BE ON A WELL-RUN SHIP"
29 Broadway, New York 6, N. Y.
Offices in Principal Cities

IMPORTANT NOTICE TO SUBSCRIBERS

If you are going to move it is necessary that the proper notification be made, at the earliest possible moment to SATURDAY REVIEW by letter, post card, or post office form No. 22S, giving the old address, as well as the new, with postal-zone number if any. You should also notify your local post office on postal form No. 22. Both postal forms are obtainable at any post office.

As considerable time is required to process a change of address, you are urged to advise the SATURDAY REVIEW Subscription Department as soon as you know your new address, preferably four weeks in advance.

THE SATURDAY REVIEW
Subscription Dept.
25 W. 45th St., New York 36, N.Y.

Madonna. There is an oil of a wistful nun wasting her beauty and her life in a convent, pictures of Copernicus who was persecuted for his advanced ideas, and Spinoza being laughed at by other Jews as he passes, and avoids, a synagogue.

There is a statuette of Joan of Arc, martyred to religion, in the Inquisition hall, and a vivid painting of her burning at the stake. Brands glow on hot coals in one display, and a case of original articles of torture include spiked wristlets, a spring contraption for cracking teeth, thumb screws, face brands, a device to flood the lungs, and a hunger mask with a perforated nose one foot long through which the tortured could inhale the odors of food while they were being starved.

A copy of a German shell-casing from the first World War inscribed "With God, for King, and Fatherland," showed the collusion between church and war. For emphasis there was a painting of the Pope blessing a cannon. A display of books censored by the church and a copy of its forbidden index showed the Soviet distaste for censorship. I'm not sure what it had to do with religion but there was a cartoon on hand entitled "The Battle of Imperialists Against a Free China." It showed a Chinese in overalls sweeping out priests, Army officers carrying whips, Uncle Sam, Japanese, fat warlords, spies, and Chiang Kai-shek.

I had heard that another painting did as much for several American millionaires. I asked to see it. My interpreter translated my request to the museum guide who accompanied us. "Oh, we have no such painting here," came the answer. "Yes," my interpreter repeated on her own behalf. "There is no such painting." "Some friends of mine saw it yesterday," I insisted. "Impossible," they said. I began to walk among the corridors I had not seen, guide and interpreter at my heels. And then I found "The Owners," a picture which showed Krupp, Rothschild, Lady Astor, Rockefeller, Ford, and Harriman sitting around a table grabbing money. In the room where the owners raked in piles of coin the artist had added four portraits to the wall above their heads: Krupp, Morgan, Rockefeller, and Ford.

Outside, mothers pushed children in baby carriages fitted with runners, and the snow was being hauled off in box cars that run on the trolley tracks. I strolled the Nevsky Prospect, among the many yellow and white-trimmed buildings of Leningrad which typify Russia's classical architecture. I stopped in to take a look at the Pushkin Theatre which the Russified Italian Rossi built in 1832, a splendid building with four facades. No one had removed the royal box, a stupendous enclosure upholstered in red velvet and hung with gold drapes.

Leningrad was under German siege for 900 days, and when finally the siege was broken and the war was done it took four years to deliver the city from ruin. One of the earliest projects of the reconstruction was to begin work again on the Leningrad subway, which had been started before the war. It has recently opened and one morning I arrived at the station called Uprising Square, and waited in line to descend the longest escalator I had ever seen. There were velvet ropes and chrome handrails and more marble than in Carrara and Vermont combined.

Trains arrive every two minutes during the rush hour covering the eight-station, seven-mile run in 17 minutes, an excursion that would take an hour by surface transportation. Each of the stations, Uprising, Vladimirsky, Pushkin Square, Technological Institute, Baltic, Narva, Kirov, and Avtovo, has been decorated in an appropriate theme. Thus Uprising Square station has been developed with a revolutionary motif. A bronze bas relief, for example, shows Lenin arriving from exile at Finland Station, delivering a now famous speech from the turret of an armored car. Across the marble hall is Lenin making another speech at the Smolny.

Technological Institute station uses portraits of famous Soviet scientists and inventors. The Baltic Station, since it is under the Baltic railway depot, has a sea motif. The corner of each pillar that holds up Narva Station has been carved into a heroic statuette of a laborer. Kirov Station shines with silver crests of famous factories of the U.S.S.R., but architecturally Avtovo is most daring of all. The architect had wanted to support the station with glass columns, but this was disallowed. The pillars were made of metal and covered with molded glass, bound every few feet by rings of gold. In the ceilings above, chandeliers of crystal and gold with blue glass and fluorescent tubing, like the embellishments of a *nouveau-riche seigneur* glowed on the marble walls and on the blue-gray cars as they rushed through, every two minutes. On the platform upstairs, saleslades in white smocks were selling chocolate bars made of soybeans for three rubles, or seventy-five cents, which is a real bargain since chocolate bars made of cocoa beans cost $4. Anybody with a headache, however, could dispel it with aspirin for only 45 kopeks. Necessary medication is always made available to the people at very low prices, my interpreter explained. —HORACE SUTTON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fiction

Continued from page 16

squareness, its own embarrassment. Both consul Adam Patch and Dr. Dang, the Vietnamese doctor who journeys south to tell the Americans the truth about his people, are the least realized characters of the novel.

The strongest impression made by "A Forest of Tigers" is that the material in it would have made a first-rate book of personal experiences. The author has seen some of the most decisive history of our time in the making, and he can render it with real authority and persuasion. That is his greatest asset, I believe. In the case of Indo-China at least, I can't help feeling that the novel form was not his ideal medium.

Siege and Survival

"Over the River Charlie," by Lew X. Lansworth *(Doubleday. 318 pp. $3.95), is a serio-comic story revolving about Jules Luchard, apprentice boy to a great Parisian chef at the time of the Franco-Prussian War.*

By Jerome Stone

WHAT surely will be remembered as one of the most bracing reading experiences of 1956, and one of the truest portrayals of the French character of any year, has just appeared in the form of a novel called "Over the River Charlie," by a middle-aged *arriviste* to the world of letters named Lew Lansworth, an ex-vaudeville comic who has almost more inventive verve and dash than he knows what to do with.

The scene is Paris; the time 1870, when the Franco-Prussian War was tightening a band of Bismarck's iron men around the Queen of Cities and squeezing it almost lifeless in a siege that lasted over four months. The figure around whom enough action revolves to plot half a dozen novels is Jules Luchard, apprentice boy to the great chef at the Restaurant Classique. And the style of narration—bombastic, pyrotechnic, hyperbolic, and bristling with argot—is in a great comic tradition which can be traced through Rabelais, Shakespeare, Celine, and the Joyce Cary of "The Horse's Mouth," to name some of its master exponents. If we except Celine, whose eye is irritated by the mote of bitterness, this tradition expresses a vision of life which is, in the largest sense, humane, capable of embracing in all its diversity the plight of Man, heroic in his efforts to endure, comic in his strategies of self-navigation through the social shoals and rapids of his own devising, and pathetic and sometimes tragic in his awareness that, like the fish in any sea, extinction is his end.

That Mr. Lansworth has been able to write a novel which is often broadly comic in incident, yet which conveys the pain and panic felt by a city under military siege, helplessly isolated from the rest of the world and crippled by warring factions within its walls, attests to the kind of achievement which such a vision makes possible.

The characters, from Le Patron, whose heart is at last revealed as something more than a cash register, to the rat-catcher Pegou, attributing to his rodent enemies a nimbus of metaphysical evil, and seeking them out as madly as did Ahab his whale, are unceasingly diverting. Such an episode as Pegou's hilarious hunting expedition in the restaurant's cellar, using absinthe as "bait"; the sad, desperate butchery of the exotic animals in the Jardin Zoologique as starvation faces the besieged city; and the abominable incarceration of Le Patron and his wife on a trumped-up charge of sabotage, are brilliant and moving in their alternate comedy and pathos.

See
ALL BRITAIN
by Train
The comfortable, convenient way!

SAVE WITH
Thrift Tour Tickets!
Up to 1,000 miles of "Go-as-you-please" rail travel in Britain and Ireland—
$20 3rd Class ONLY **$30** 1st Class
Good for berths and reservations, all Irish cross-channel services, and MacBrayne's steamer services in Scotland. Valid for six months. Additional mileage available at commensurate savings. Not on sale overseas.

ALSO . . . CIRCULAR TOUR TICKETS— another bargain feature. 10% savings on travel throughout Britain and Ireland.

Secure these, too, before you leave: Reservations on train and cross-channel services and attractive tours by rail/motor coach/ship.

BRITISH RAILWAYS

YOUR TRAVEL AGENT KNOWS OUR SERVICES —OBTAIN HIS EXPERT COUNSEL

For literature, please write Dept. 32, BRITISH RAILWAYS, 9 Rockefeller Plaza, New York 20, N. Y. Other offices in Chicago, Los Angeles and Toronto.

TWO SPECIAL TRAVEL OPPORTUNITIES

Copenhagen, Helsinki, Leningrad, Kief, Odessa, Yalta, the Crimea, Sochi, Tiflis, Kharkov, Moscow—(23 days in the USSR) Warsaw, Vienna, Budapest. June 24-July 28.

A CRUISE OF THE GREEK ISLANDS AND THE DEDICATION OF THE RESTORED STOA OF ATTALOS AT ATHENS

Crete, Thera, Rhodes, Cos, Patmos, Delos, Myconos, Tenos, Aegina. A tour of Greece. The dedication of the Stoa. August 20-September 3.

BUREAU OF UNIVERSITY TRAVEL 13 Boyd St., Newton, Massachusetts

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ROUSSEAU: TOTALITARIAN?

"Jean-Jacques Rousseau: A Critical Study of His Life and Writings," by F. C. Greene *(Cambridge University Press. 376 pp. $5), is the finest biography yet available of the eighteenth-century Franco-Swiss whose ideas have helped shape educational, religious, and political developments in our time. J. Salwyn Schapiro, professor emeritus of history at the City College of New York, author of "Liberalism and the Challenge of Fascism," and other books, reviews it here.*

By J. Salwyn Schapiro

OF ALL THE French *philosophes*, none is as alive today as Jean-Jacques Rousseau. He gave rise to winds of doctrine that are still blowing in the fields of education, religion, and politics. Always has he been a center of controversy, both as a man and as a thinker. Rousseau was an inharmonious genius who achieved the unique position of being doubly a heretic, at odds both with the upholders of the Old Regime in France and with the *philosophes* who repudiated it. Lonely in his life and lonely in his Age he yet exerted an influence perhaps greater than any other writer of the Enlightenment.

Such an historic character is always in search of a new biographer. His latest is Professor F. C. Green of Edinburgh University, author of "Jean-Jacques Rousseau: A Critical Study of His Life and Writings." Years of patient study of the vast and seemingly endless Rousseau material, old and new, went into the making of this fairly small volume. It is a masterly compression that yet leaves out nothing of importance. The author has succeeded in integrating the life, the personality, and the ideas of Rousseau into a complete whole. He aims to give the twentieth-century reader a just estimate of the enigmatic, paradoxical *philosophe* who defies classification of any sort. There is warm praise here, sharp criticism there, objective judgment everywhere in the book. Rousseau is no hero to his biographer.

When he first flashed like a comet across the literary skies of France in 1750, the Franco-Swiss Rousseau was thirty-eight years old, and virtually unknown. As the author of the "First Discourse," a prize essay on the subject "Whether the progress of the sciences and arts has contributed to corrupt or to purify morals," he leaped into fame as *l'homme du jour*. Rousseau proclaimed that civilization was a form of decay and corruption, a new fall of man from the innocence and purity of primitive life. And it was this book that marked the birth of a new literary genre, the treatment of political and social ideas in the style of poetic prose. Though the "First Discourse" was, according to the author, "a shoddy piece of reasoning," Rousseau managed to invest "a cliché with the quality of a new and original emotion." A feeling of dismay akin to terror seized his eighteenth-century readers, who so prided themselves on living in an age of enlightenment.

Every book that followed from Rousseau's pen increased his reputation and influence. He spoke straight to the heart of another eighteenth century, one that was not an Age of Reason but an age of sentiment. And the style was the very man himself. Readers of Rousseau were so entranced by the haunting melody of his musical, rhythmic prose that sometimes they would fall into a swoon. They were startled by the novelty of ideas that seemed to come new and fresh from him alone.

How to account for Rousseau? The unflattering portrait that he painted of himself in his not too reliable "Confessions" becomes even more unflattering in the sure pages of Mr. Green. As a youngster in his native Geneva Rousseau was a "juvenile delinquent," to use a current phrase. With little systematic education, going from one trade to another, a vagabond, irresponsible to the point of dishonesty, emotionally unstable, a disloyal friend, weak and inconstant—such was Rousseau in his early years. From such an unpromising background emerges a great literary artist and a profound original thinker.

In this age of Freud, Rousseau is a perfect find. In his "Confessions," a pioneer psychological autobiography, can be found the relation of many of Rousseau's ideas to his semi-abnormal psychology. Early in life, writes Mr. Green, he began practicing "the art of evading unpleasantness," which later he developed into a "technique of escape based on what might be described as the principle of selective or pragmatic introspection." All his life Rousseau had an "intolerable sense of isolation, frustration, and self-pity." Largely for this reason he was constantly at odds with everyone, including his good friends and devoted admirers. To maintain in his loneliness his spiritual self-preservation Rousseau created an imaginary world, which he peopled "with creatures of ineffable beauty and virtue, enjoying in their society hours and days of perfect bliss." These "creatures" emerged immortalized in his writings: the characters in "The New Heloise," Emile, the Savoyard Vicar, and the Natural Man. With Rousseau self-hallucination was translated into creative imagination.

The importance of Rousseau as a thinker lies much more in what he implied than in what he said. It is to the great credit of Mr. Green that he largely overcame the difficulties in the way of clarifying Rousseau's ideas without depriving them of their larger implications. Despite many obscurities and contradictions Rousseau's fundamental philosophy is fairly clear and consistent. Briefly it may be stated as follows: Man is born free, and is by nature good. In primitive times he was in immediate contact with nature, hence he was both free and good. But he strayed from the path of nature, as a consequence of which he became enslaved and corrupted by an artificial order, called "civilization." The implication is, as the author indicates, that progress "usually contains a hidden threat to man's happiness and security." Salvation, according to Rousseau, can come only through man's return to nature. He can do so, not by returning to primitive life, but by reorganizing all existing laws and institutions with the object of making them conform to his natural goodness, which has persisted in him, though "buried under a mass of civilized accretions." Nature to Rousseau was not Newton's "world machine," as it was to the other *philosophes*, but the living waters of man's regeneration. To make an abstract idea vivid and concrete Rousseau, asserts the author, created the "image of primitive man, still fresh from the mint of Nature" as the model of the fundamental principles that could regenerate mankind.

These principles Rousseau applied

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

to morality, religion, education, and politics. Natural morality, as propounded in his novel, "The New Heloise," comes from the promptings of the human heart, which are far truer than the commands of "artificial" morality, based on civil codes and religious dogmas. This novel makes Rousseau a pioneer of the Romantic school of literature, in its emphasis on individual self-expression through the emotions and in its close identification of form with substance. Natural religion, as preached in "The Savoyard Vicar's Profession of Faith," consists not in dogmatic beliefs but in the simple love of God. Natural education in "Emile," the "Magna Carta of all children," is based on the idea that a child is a child, not a miniature man. Hence the best education is that which conforms to the nature of the child and of the world in which it lives.

EVEN more striking is Rousseau's concept of nature as applied to politics and government. It is expounded in the "Social Contract," the most influential of modern treatises in the field of political philosophy. Mr. Green gives a masterly analysis of this original, controversial, provocative work that has acquired a new significance with the rise of totalitarian dictatorship. With the exception of its rhetorical opening paragraph, beginning with "Man is born free, yet everywhere he is found in chains," the "Social Contract" is a formal, logical treatise in the manner of a judicial inquiry. But its reader soon becomes aware of a kind of imaginative cogency of its various and often contradictory ideas, produced by a fusion of logic and passion. In the "Social Contract" Rousseau is a logician on fire, and the "strange and concentrated glow" that illumines its pages is that of revolution.

He gives a new version of the origin of the state. Rousseau propounds the theory that a social contract was drawn up, unlimited in its terms, which was *unanimously* accepted by all the individuals. On this version is based the principle of popular sovereignty, basic in modern democracy, which is now for the first time clearly asserted. And, according to Rousseau, the sovereignty of the people is absolute, invincible, inalienable, and indivisible. Rousseau was the philosopher, declares Mr. Green, who gave to the world its "greatest and, today the most precious" political idea, namely that "sovereignty belongs to the people and must never, under any pretext" be relinquished. Should any individual or any group usurp this sovereignty then, argues Rousseau, the social contract is dissolved, and the community relapses to the original state of nature. A new state must now be created by a new social contract. He thereby implies the right of and need for revolution to overthrow this usurpation.

Rousseau propounded another theory, also original with him, which he called the "general will" (*volonté générale*), disputes over which have raged in books, in parliaments, and in barricades. No act of government is legitimate, according to Rousseau, unless it is in harmony with the "general will," the active agent of popular sovereignty. It is incorporated in the state, a "moral and collective person," whose regard for the public welfare is "always constant, unalterable, and pure." Only through the "general will" is government reconciled with freedom, which Rousseau defines as "obedience to law which we prescribe to ourselves." Those who refuse to obey the law will then be constrained to do so, "forced to be free." There is no place for a Bill of Rights in Rousseau's political philosophy because the state can have no interest contrary to that of every citizen.

How does the "general will" find expression? Not necessarily through the will of the majority, nor even through the "will of all." Majority rule may be accepted on the theory that the minority is merely "mistaken" in its interpretation of the "general will." But the majority itself may also be "mistaken." According to Rousseau, the "general will" finds its true expression only when every citizen, in voting directly for the law, obeys the "celestial voice" of the community, and is therefore motivated solely by regard for the public interest. His vote then becomes identical with the "general will," which is always right. This smacks of political mysticism, which the French now call *mystique*, a non-rational attitude toward politics.

As Rousseau did not vest the "general will" in any integrated body, a political vacuum was created. It could be filled by any political party that claimed to be its sole representative, and that was willing to use force to suppress all other parties. This actually took place during the Reign of Terror, when the Jacobins seized power, and established a party dictatorship. "Our will is the general will," asserted Robespierre, Rousseau's fervent disciple. The French people were now "forced to be free" by a new despotism that was more comprehensive, more absolute, and more ruthless than the old one of divine right monarchy. This situation is well described by J. L. Talmon in his book, "The Origins of Totalitarian Democracy."

The *mystique* of the "general will" bore strange fruit. In the last chapter of the "Social Contract" Rousseau advocated what he called a "civil religion," to be established and enforced by the state. Its creed proclaimed belief in the existence of God, in future life, and in the sanctity of the social contract. Any citizen who refused to accept the "civil religion" was to be banished; and anyone who acted contrary to it was to be put to death. This "monstrous appendage," comments Mr. Green, "is one of the most baffling enigmas recorded in literature." From the vasty deep of the human psyche Rousseau called forth the spirit of *political* fanaticism, which became manifest during the Reign of Terror. Politics in the revolutionary Republic, *une et indivisible*, became surcharged with emotions and attitudes traditionally associated with religion. A new phenomenon appeared in history, the migration of the spirit of fanaticism from the body religious to the body politic. The world was startled and bewildered.

ROUSSEAU'S influence has reached over the centuries to our day. In the opinion of Mr. Green, Rousseau "conceived the formula for a process of judicial mass murder which with various refinements, was destined to form the basis of the twentieth-century totalitarian State." Political fanaticism, so characteristic of both fascism and Communism, can be well understood only by examining its historic roots. And these lay deep in the soil of the "Age of Reason."

Excellent as it is, Mr. Green's book nevertheless has its limitations. It devotes itself too much to Rousseau *seul*, and fails to present him as an integral part of the *philosophe* movement. The reader will also feel the need for a concluding chapter, evaluating Rousseau's place in history; the book comes to an abrupt end when Rousseau dies. As if to recompense for these shortcomings Rousseau emerges from these pages a vivid and dramatic figure.

LITERARY I.Q. ANSWERS

1. Nora Helmer in "A Doll's House," by Henrik Ibsen. 2. "Little Red Riding Hood," by Charles Perrault. 3. "The Lady of Shallot," by Alfred Tennyson. 4. Gully Jimson in "The Horse's Mouth," by Joyce Cary. 5. "Pinocchio," by Carlo Collodi. 6. Lo-Tsen and others in "Lost Horizon," by James Hilton. 7. Elsa, wife of Lohengrin, in German legend. 8. Peter Rabbit in "The Tale of Peter Rabbit," by Beatrix Potter. 9. Orpheus in Greek mythology. 10. Pieter van Vlaanderen in "Too Late the Phalarope," by Alan Paton.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DREAMING OF A WHITE BONNET

By HELEN McCULLY, *food editor,* McCall's *Magazine.*

WITHIN the past few weeks the Commissioner of Foods and Drugs, George P. Larrick, predicted that the housewife of the future "will practice the art of cooking *only occasionally* (italics mine) as a hobby." Mr. Larrick made this statement at a luncheon to celebrate the fiftieth anniversary of the Federal food, drug, and cosmetic laws. Clearly, the precooked, packaged, and ready-to-eat foods are here to stay. At least, most of them. Some, currently on the market, could well be dispensed with, and I'd wager there wouldn't be a wet eye in the house.

On the surface one might be tempted to agree with Mr. Larrick's dour prediction. No more sweet-smelling loaves of bread fresh from the oven to perfume one's house! No more the pungent, spicy aroma of pickles simmering on the back of the stove! No more Thanksgiving and Christmas smells! It will be dull, Mr. Larrick. Dull for you and dull for the rest of us!

I, on the other hand, have been preaching another philosophy. It is my opinion, happily shared by many of my colleagues, that the art of good cooking is *already* a hobby with a great majority of American housewives and their husbands, and becoming increasingly so. If one considers the vast number of Americans who annually expose themselves to the interesting and un-American foods on the Continent (1,000,000 Americans went to Europe alone during the year 1955), the sharp rise in the sales of herbs and spices since World War II (essentials to any respectable cuisine), the growing use of wine in the American home, the enormous number of cookbooks that are printed—and sold—annually in this country, and finally, the talk, talk, talk about food among all kinds of people, one is inclined to think Mr. Larrick is spending too much time with enzymes and not enough with people.

One can't help but concede the very real possibility—even probability—of irradiated foods, a revolutionary idea just barely past the embryonic stage. Meanwhile, let us all hold fast to the warm conviction that the women of this land will always cook because it is the womanly thing to do.

Since no kitchen is complete without a basic cookbook, it would be hard to put your hand on a more thoroughgoing, all-round cookbook than the new, revised **"Good Housekeeping Cook Book"** (Rinehart, $3.95). With an entirely new format, clear, legible type and, fortunately, an index that really works, the "Good House" is geared for all cooking cooks, but it should be especially useful to the young cook taking her first tentative steps in the kitchen. Covering every facet of cookery, with a wealth of information on new products, new cooking methods, excellent recipes, beautiful illustrations, it is worth every nickel it costs.

Another book in this same category is **"The American Everyday Cook Book,"** by Agnes Murphy (Random House, $1). Mrs. Murphy is food editor of *The New York Post* and, therefore, thoroughly familiar with the average homemaker's cooking needs. With its 1,998 recipes it, too, covers the field and is a bargain in anybody's language. Even if you own a whole shelf of cookbooks, **"Mary Meade's Kitchen Companion"** (Bobbs Merrill, $3.95) should go right up there, too. Well named, it holds all (well, almost all) the answers that might pop into a cook's mind. Written in a pleasant, informal style you'll learn why people like ice cream ("you can't get angry while eating it"), how father should care for his goose after he's shot it, and how mother should tackle it once he's got it home. All this with recipes and ideas, too!

The past year wouldn't have been complete without at least one casserole cookbook. Fortunately, there are two. **"The Casserole Cookbook,"** by Jim Beard (Bobbs Merrill, $2.75) and **"The New Cook It in a Casserole,"** by Florence Brobeck (Barrows, $2.95). Both reflect the cooking abilities of the authors, but Mr. Beard's seems to me more truly a casserole cookbook in that *I* think of casseroles as one-dish meals. The format with its generous illustrations (the photographer deserves a bouquet, too) and the recipes are typical of the elegance one has come to expect from James A. Beard. Miss Brobeck's book is ideal for the person who not only wants interesting recipes but needs help in menu planning.

In the regional family, we have **"The Best Cookery in the Middle West,"** by Grace Grosvenor Clark (Doubleday, $3.75), which was something of a disappointment as I had anticipated real

—From "Mary Meade's Kitchen Companion."

BIJOUX GASTRONOMIQUES: *René Black, noted in the world of gourmets for staging the service of a dish as temptingly as Mephistopheles trots out the jewels in "Faust," has wrapped up a bundle of his never-fails in a new book tagged* **"René Black's Cookbook"** *(Holt, $4). How many iron wills will weaken to them, how many diets will go bang, I hesitate to estimate; all I know is what the reading of them does to me, even without the gestures and flourishes that are part of René Black magic as practised so many years as service maestro of the restaurants of the Waldorf-Astoria, and now as major-domo of Miami's ultra-ultra Fontainebleau.* —L. M.

FOR DINERS OUT: *Maurice Dreicer, a fellow of infinite zest and tireless intake, who has for the past quarter century indulged his hobby for assaying smart restaurants and bars across America and beyond the seas, was always intending to pause sometime between hops and voyages to write a book. Now it's an actuality—***"The Diner's Companion: A Guide to the Fine Art of Dining Out"** *(Crown, $3.95). It tells how to thread one's way amid plush and protocol; how to avoid agitation if the person one was supposed to meet is late; how a man on a bar stool can, without ungraciousness, avoid a drink-buying tournament with the expansive conventioneer who by chance has perched beside him; how to guard against check-padding in a place that has the feel of a clip-joint; whom to tip and how much in what circumstances, and in what neighborhood. Mr. Dreicer proves himself a deft prescriber for all these problems and many more, but he's been so busy darting hither and yon he didn't find time to correct misspelled names and slapdash allusions in his book.* —LAWTON MACKALL.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TABLE WINE: *To attempt to review books on wines is almost an impertinence; they are conversation pieces to be discussed around a table, glass in hand. Nevertheless, John Melville's* **"Guide to California Wines"** *(Doubleday, $4) deals with these wines type by type and then the vineyards and wineries, region by region, giving the histories of individual firms and noting the types they produce. The invaluable* **"Grossman's Guide to Wines, Spirits, and Beers,"** *by Harold J. Grossman, has been brought up to date by a second revision (Scribner's, $6.50), which does California ampler justice than heretofore. Designed for the layman is John Storm's* **"An Invitation to Wines"** *(Simon & Schuster, $3.50). The author's palate rules the selecting, and his interests the emphases. Any wine lover has the right to be subjective. Even more regardful of personal attachments is Alexis Lichine. Since the original appearance of his highly readable, much praised "Wines of France" (1951), he became part owner of Château Lascombes, celebrated Claret estate officially classed as one of the fifteen "Second Growths" of which Château Mouton-Rothschild is bellwether. Surprise, surprise! In* **"Wines of France,"** *New Revised Edition (Knopf, $4) Lascombes is found to have rocketed past a half dozen intervening châteaux to ensconce in second place, right next to Mouton. —L. M.*

—From "The Italian Cook Book."

Midwest home cooking. I find it hard to reconcile Quiche Lorraine, Panettone, and other recipes with a Continental flavor in this genre. Obviously, Miss Clark knows how to cook and her recipes are, just as she says, "as sound as the U.S.A."

If you like to read cookbooks in bed, you'll undoubtedly enjoy wandering in the world with **"The Frances Parkinson Keyes Cookbook"** (Doubleday, $3.95), and it's possible, if you're a Duncan Hines enthusiast, you may find the **"Duncan Hines Food Odyssey"** (Thomas Y. Crowell, $3.95) of interest.

Two books in the foreign field, **"The Italian Cookbook,"** by Maria Luisa Taglienti, (Random House, $3.50), and **"Mama Mia Italian Cook Book,"** by Angela Catanzara (Liveright, $3) are unusually good. Miss Taglienti's interested me more because her recipes are interspersed with lore that gives the book great charm and interest. Either or both are sound investments.

Among the specialized cookbooks of the past twelvemonth, there are three that are definitely worthy of your consideration. First, **"The Dione Lucas Meat and Poultry Cook Book,"** by Dione Lucas and Ann Roe Robbins (Little Brown, $4). A book that should make you feel as confident about preparing Poulet aux Fonds D'Artichauts as you would boiling an egg. The introduction alone is worth the price of admission, and it did my heart good to read that these two excellent ladies also eschew the washing of meat. Second, **"The Omelette Book,"** by Narcissa Chamberlain (Knopf, $3), which, in my opinion, is a real contribution to American cookery. Mrs. Chamberlain makes omelette making easy and wonderful. The recipes are clear, imaginative, stimulating, and the book itself is a joy to hold and behold. Finally, **"The Complete Book of Cheese,"** by Bob Brown (Random House, $4.95), which is so good on so many counts one regrets Mr. Brown allowed himself to be decoyed into being coy. Nevertheless, if you are interested in cheese you'll find much valuable information.

One of the unusual cookbooks of the past year is **"The Molly Goldberg Cookbook,"** by Molly Goldberg and Myra Waldo (Doubleday, $3.95). Molly introduces each section in her inimitable style and the whole book is "scientific right down to the last snick-snack." We have also **"The Jewish Holiday Cook Book,"** by Leah Leonard (Crown Publishers, $3.50) and **"The Jewish Festival Cookbook,"** by Fannie Engle and Gertrude Blair (David McKay Company, $3.50). Both claim the recipes are in accordance with Jewish

Lenten Recipes!

LOAVES and FISHES

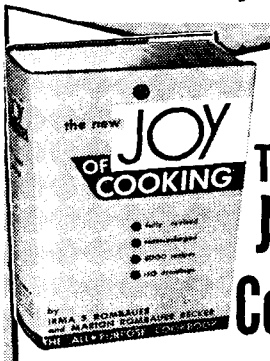
By Katharine Morrison McClinton and Julianna Morrison Ashley

A book of menus and recipes for Fridays, Lent and other days of abstinence, giving unusual ways of cooking and seasoning fish, cheese, egg, vegetable, and fruit dishes.....$2.95

At your book store or

MOREHOUSE-GORHAM CO.
14 East 41st St., New York 17

3 great cookbooks for every kitchen



The NEW Joy of Cooking

By IRMA S. ROMBAUER and MARION ROMBAUER BECKER

"It holds almost every dish and delectation that the human mind can conceive. Emphasis on economical meals." *—Chicago Sun-Times* "Mrs. Rombauer's grasp of the American household is as evident as ever."—*N.Y. Times.* 1011 pp. 4301 recipes. Illus. $3.95

MARY MEADE'S Kitchen Companion

By RUTH ELLEN CHURCH. "Thorough . . . as useful to the expert in the kitchen as to the beginner."—*Food Field Reporter.* "Sensible answers to the thousand-and-one questions that have come up since our culinary work has been revolutionized." *—Miami Daily News.* Illus. $3.95

MARY MEADE'S Magic Recipes for the Electric Blender

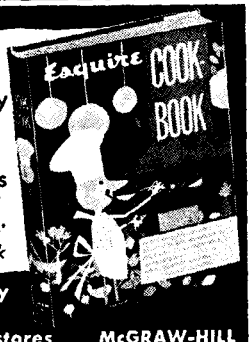
NEW REVISED EDITION

By RUTH ELLEN CHURCH. "More than 500 practical recipes you'll use over and over again . . . palate-tingling dishes." *—Washington Star.* Illus. $3.00

At all bookstores • **BOBBS-MERRILL**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fannie Farmer's
BOSTON COOKING-SCHOOL COOK BOOK
The *basic* cook book. Tested by generations of American women. All the famous old-time recipes and all the newest cooking methods. Indispensable for the beginner as well as the expert cook—and an ideal year-round gift for all who want the best in cook books.
NINTH EDITION COMPLETELY REVISED
At all bookstores • $3.95
LITTLE, BROWN

"If your kitchen library has room for only one cookbook, this should be it."
—*What's Cookin' in New York*


Illustrated by CHARMATZ
$5.95 *at all bookstores*
McGRAW-HILL
Esquire COOKBOOK

dietary laws. Since my experience with this type of food is limited, I can only say they read well and should be invaluable in a home that observes Jewish traditions.

For gardeners who like to eat and eaters who like to garden, **"Cooking by the Garden Calendar,"** by Ruth A. Matson (Doubleday, $3.50) is wonderful. Mrs. Matson runs from garden to kitchen and back to garden, and you will run happily right along with her. Her recipes, as always, are imaginative and refreshing. As for **"Pickles and Preserves,"** by Marion Brown (Wilfred Funk, $2.95), it should be an inspiration to all cooks to "put up" some fruits and vegetables against the long, cold winter.

One compilation seems worthy of particular note. **"Specialty of the House"** (The Florence Crittenton League of New York, $2) contains 100 favorite recipes from 100 VIP cooks and epicures. All monies from this slender, charming, excellent book go to support the Florence Crittenton Homes.

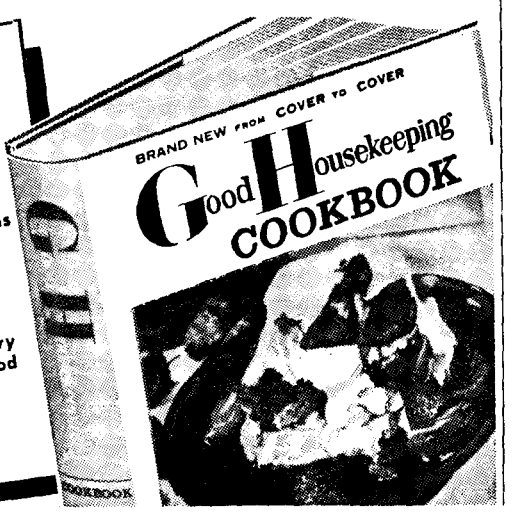
It was gratifying to find one book in the past year's list on fish cookery, **"The Fisherman's Wharf Cook Book,"** by Morrison Wood (Brown & Nourse, $3.50). On the whole the recipes deal primarily with West Coast fish, but most important we have one more good book to encourage Americans to eat more fish. **"Loaves and Fishes,"** by Katharine Morrison McClinton and Julianna Morrison Ashley (Morehouse Gorham, $2.95) is a series of menus and recipes, primarily for Fridays and Lent, which sound fine to me.

Most of us want to do our best cooking for people we love, thus **"Fabulous Foods for People You Love,"** by Carolyn Coggins (Prentice-Hall, $4.95) offers a wide choice of recipes to that end. And it is just what the jacket says, "another guidebook to pleasant eating."

So there, Mr. Larrick!

A bigger, better edition of everyone's favorite cook book
- 3,000 fabulous recipes
- 17 magnificent full-color illustrations
- Hundreds of how-to-do-it drawings

Beautiful
and new from cover to cover. Every recipe kitchen-tested by the Good Housekeeping Institute. 760 pages.
STILL ONLY $3.95
At all bookstores
RINEHART & CO., N. Y. 16



Mr. Lincoln

Continued from page 11

"dat ain' no fadder Abraham. Why, dat man look lak a 'onery ol' farmer."

The center of the city had been ravaged by fire, and the ruins were still smoking. The reeking litter of war was everywhere, and to signal the utter defeat of the Confederacy a Union flag was hanging from a gray stucco mansion with high colonial pillars. It was Jefferson Davis's Executive Mansion, now Union headquarters. Abraham Lincoln entered the home of the man who had been his adversary all through the weary war and sank into a chair whose red plush was frayed and scuffed. He looked "pale and haggard, utterly worn out."

After a lunch with officers, the tour of Richmond was continued in more fitting circumstances. Lincoln rode in a carriage with a cavalry escort. He saw the gutted shops and houses, the milling streams of the homeless, the refugees camped amid their nondescript belongings on the lawn of the capitol building. Inside he found the meeting hall in a state of nightmare confusion, with tables and chairs overturned, the floor cluttered with worthless scrip, and state documents strewn about where they had been flung aside in flight. Everywhere were the sorry symbols that proclaimed that though North and South were still locked in battle, the South had ceased to exist as a separate state. And the clearest symbol of all was the stooped, towering figure that gazed in silence over the chaos of what had once been the proud Congress of the Confederacy.

That afternoon the Union commander in Richmond consulted with the President as to how the defeated people were to be treated by the military authorities. Lincoln replied that he did not wish to give any specific orders at the moment. "But," he added, "if I were in your place, General, I would let 'em up easy, let 'em up easy."

It was Lincoln's practical, cracker-barrel version of the soaring eloquence of his Second Inaugural: "with malice toward none; with charity for all . . ." It was the policy of compassion he hoped to put into effect in Washington.

On April 8, fifteen days after his arrival, Lincoln again boarded the *River Queen* at City Point for his return to the White House. This time there was a throng gathered on the dock, and a band was on hand for a festive farewell. After several selections, the President requested the musicians to play the "Marseillaise." Lin

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

coln himself was fond of the song, but it was also a grateful compliment to the Marquis Adolphe de Chambrun, a young French diplomatic observer whom Mrs. Lincoln had invited to join the party. The President asked that the anthem be repeated, and then turned to the Marquis with a twinkle: "You have had to come over to America to hear it"—a reference to the current banning of the "Marseillaise" in France.

Evening was cloaking the quiet James, and the *River Queen* had her steam up and was making ready to cast off, as the President requested a melody that flabbergasted the musicians and astonished all who heard it.

"Play 'Dixie'," he said. "The tune is Federal property now. Let the people know they are free to hear it again."

To the strains of "Dixie," Abraham Lincoln's visit to the capital of the Confederacy ended. The *River Queen* sailed northwards toward Washington where he hoped "to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

The next day was Palm Sunday, April 9, and as the *River Queen* steamed up the sunny Potomac, the President relaxed in the spacious cabin, enjoying perhaps the only day of perfect serenity he had known in four years. Family and friends were around him, and to the south the chunky human bulldog who commanded his armies was on the way to Appomatox Court House where Robert E. Lee awaited him.

Abraham Lincoln slouched comfortably in his chair, his huge hands fondling "a beautiful quarto Shakespeare." The talk was not of war, of victory, or of what comes after. The President was reading aloud. Afterwards those around him wondered with a kind of awe what prompted him to single out a certain passage and read it not once, but twice, and discuss it at length. He did not apply the words to himself but in view of what was to happen within the week at Ford's Theatre, the lines that Lincoln chose to read aloud in that intimate circle on that sunny day on the river took on the sombre color of prophecy and approaching fate:

Duncan is in his grave.
After life's fitful fever he sleeps well;
Treason has done its worst; not steel nor poison,
Malice domestic, foreign levy, nothing
Can touch him further.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates per insertion: 40¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 32¢ per word; 26 times 34¢ per word; 13 times 36¢ per word; 6 times 38¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

AUTHORS READY FOR COOPERATIVE PUBLISHING but who can't decide which Press to select or what royalty scale (20%, 40%, or the full 100%) they are entitled to, we are specialists in this field and qualified to offer authoritative advice. We guarantee saving hundreds of dollars in publishing costs, getting best royalty terms and sales campaigns. For information write WRITERS' SERVICE, 7 East 42 St., NYC 17.

WE PUBLISH, print and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS, 313 West 35 St., NYC.

TWENTY-THREE IMPORTANT SERVICES for all writers. Free information about membership. NATIONAL WRITERS' CLUB, 1817 Gilpin, Denver 18, Colorado.

MANUSCRIPTS TYPED with intelligence and dispatch. PEGGY SWEET, 424 Madison Ave., NYC. PLaza 8-2740.

WE SELL YOUR MANUSCRIPTS! Literary agents 34 years. Constructive criticism, editing. New writers invited. References: ANITA DIAMANT, The Writers' Workshop, Inc., 280 Madison Ave., NYC 16.

EDITING, TYPING, ALL FORMS of Manuscripts—Theses, Books, plays. GHOSTWRITING speeches, thesis guidance, et al. All subjects. WRITERS' SERVICE, 7 East 42 St., NYC. MUrray Hill 7-5690.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

LITERARY AGENT—Constructive criticism, editing, typing if required. MAXINE O'BRIEN, 68 Post St., San Francisco, Calif.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Ave. (at 79 St.), NYC. TRafalgar 9-9177.

COMPLETE LITERARY SERVICES, Write for terms. Daniel Mead, Literary Agent, 419 Fourth Ave., NYC 16.

MANUSCRIPT TYPING SPECIALISTS. Excellence guaranteed. GLADYS-IRENE LEAHEY, Seven Park Ave., NYC. MUrray Hill 6-4464.

LITERARY AGENT will accept books, stories and articles for marketing. New writers invited. JOHN HINSHAW, 15 West 44 St., NYC 36.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 36.

ELEANOR KING, literary agent, books, novels, articles, stories, plays. 19 West 44 St., NYC 36.

ART

STUDY IN BEAUTIFUL TAXCO! Springtime all year. Inexpensive living and tuition. Write for folder. Taxco School of Art, Taxco, Guerrero, Mexico.

LOUVRE, NATIONAL GALLERY, METROPOLITAN, DETROIT INSTITUTE. WORLD MASTERPIECES & GREAT ART NUDES 2" x 2" Gorgeous Color Slides, 25¢ each. Send $1 for 4 samples & catalogues. ARTCO SLIDES, Box 46123SR, Hollywood 46, Calif.

FILMS

OUTSTANDING foreign and American features, documentary and art shorts, mental health, cartoons, and children's films—for rental or purchase. Special Robert Flaherty collection. Free catalogues. CONTEMPORARY FILMS, 13 East 37 St., NYC 16.

FILM IMAGES, 1860 Broadway, NYC 23. Write for 16mm catalogue.

SR's Index to 16mm reviews and articles. Send 10¢ to Films. The Saturday Review, 25 West 45 St., NYC 36.

KARL KNATHS' CAPE COD 16mm colorfilm, music. Docufilm, Box X-641.

RECORD MART

RARE RECORDS sold, lowly priced. Free lists. Collections bought. E. HIRSCHMANN, 100 Duncan Ave., Jersey City, N. J.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell, and Barenreiter. Baroque (English fingering). $3.95, $5, $6.50 up. Recorder music and methods. Free catalogue. R85, HARGAIL, 130 West 56 St., NYC.

CHADWICK RECORD CLUB offers huge savings on all brands of long playing records and accessories. Write for information and free catalogue. CHADWICK RECORD CORPORATION, 1123 Broadway, New York 10, N. Y.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's French bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

BOOKS

SOCIALIST BOOKS. Catalogue, literature, Free. New York Labor News Co., Dept. C, 61 Cliff St., New York 38, N. Y.

BRITISH BOOK BARGAINS—ALL SUBJECTS. Catalogues free. Wants solicited. Transbooks, Box 22-S, Brooklyn 26, N. Y.

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1920. ORIENTALIA, 11 East 12 St., NYC 3.

ATHEIST BOOKS. 32-page catalogue free. TRUTH SEEKER CO., 38 Park Row, NYC 8.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham 65, N. Y.

BARNES & NOBLE has over a million books in stock . . . used and new, current and out-of-print. Free search service. Catalogues issued. Name your interest. Libraries and book collections purchased. Books . . . our only business since 1874. BARNES & NOBLE, Inc., 105 Fifth Ave., NYC 3, Dept. SR.

INDIAN-MAYA-INCA. Catalogue free. George Norin, 224 Purchase St., Rye, N.Y.

BOOKPLATES

FREE CATALOGUE. Scores of beautiful designs. Address BOOKPLATES, Yellow Springs, Ohio.

OUT-OF-PRINT

NAME THE BOOK—We'll Get It! CHICAGO BOOKMART, Chicago Heights, Ill.

WE HAVE OR WILL LOCATE any book available. WEBB BOOK SERVICE, 200 East Walter Road, South Bend 14, Indiana.

OUT-OF-PRINT BOOKS at lowest prices! Try us. (No obligation.) INTERNATIONAL BOOKFINDERS, Box 3003-F, Beverly Hills, Calif.

ANY BOOK LOCATED. Free Catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

WORLD SELLING, buying half-century—rare books. Fine sets. Free Service. CRIST BOOK SHOP, 381 Wabasha, St. Paul, Minn.

BACK NUMBERS

MAGAZINES—millions of back issues, thousand titles. Try us. "Back Number" Wilkins, Danvers, Massachusetts.

(Continued on page 50)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 49)

LANGUAGES

LINGUAPHONE MAKES LEARNING LANGUAGES EASY. At home, quickly learn to speak French, Spanish, German, Japanese, Modern Greek—your choice of 34 languages by Linguaphone World's Standard Conversational Method. It's like living in another country. Complete Recorded Courses on FREE TRIAL. Send for FREE Book and Details. No obligation. TRY —DON'T BUY! LINGUAPHONE INSTITUTE, T-26-026 Rockefeller Plaza, New York 20. Circle 7-0830.

FRENCH WITHOUT TEARS. French conversation—minimum grammar, taught in French atmosphere. Groups, private. BUtterfield 8-0881 (NYC).

HOBBIES

POST CARD COLLECTING! Fascinating international exchange hobby. Learn all in COLLECTORS, lavishly illustrated monthly. $2 year. P.O. Box 432R, Glendale, Calif.

PERSONALS

FOR FUN, EXCITEMENT—Learn to FENCE. Beginners—advanced—theatre people. ALL EQUIPMENT PROVIDED. JUST COME. The MASQUE Fencing School, JUdson 6-7947 (NYC).

RARE THEATRE PROGRAMS. Guaranteed authentic. 1800 to 1950. American or English. Edwin Booth—Jefferson—Garrick—Kean—etc. Almost any program, perfect condition available. Send details about program wanted. Inquiry answered. $5—$10 and up according to value. Illustrated booklet FREE. OLD PROGRAMS, Box 528, Newtonville, Mass.

LIBRARIAN, male, married, 28, M.S.L.S. Columbia, seeks overseas position. Opportunity more important than salary. Adaptable. Write Franklin Armstrong, 4201 Oglethorpe St., Apt. 10, Hyattsville, Maryland.

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. List for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

FRENCH. Speak fluently with highly educated Parisienne. Private, Groups. LExington 2-8893. (NYC).

THE NEW LOOK in Greeting Cards for all occasions. Birthday, Get-Well, Anniversary, Congratulations, Sympathy and others. Big Box Assortment of tall, slim modern greetings. Send only $1 to Easy Chair, 141A Hancock St., Everett, Mass.

FAMILY ARMS—English, Scotch, Irish. Write M'WETHY, St. Johnsville, N. Y.

GIRL SEEKS COMPANION, share expenses, European trip. Box Y-116.

DELECTABLE HOME MADE PRUNE CAKE. An old fashioned taste treat. 1¾ pound loaf—send only $2 postpaid. Mother's Kitchen, 27 Upland Road, Malden, Mass.

MAN, 34, poet, needs interested partner to help continue attractive literary annual. Box X-977.

LADY WRITER spending spring, summer Europe, desires sell stories her experiences Italy, Switzerland, Salzburg Festival to newspaper. Box Y-125.

SPRING SEWING: true bleeding madras; BIHAR striped cottons; imported Clan Tartans; AVOCA HANDWOVEN IRISH TWEEDS. Carol Brown, Putney 6, Vermont.

WANTED: With or without investment, business manager young Florida concern screen printing textiles. Production original designs well established. Compensation increase with distribution. Box Y-129.

YOUNG MAN, WHO KNOWS NOTHING ABOUT ANTIQUES, desires meeting antique dealer. Purpose: to work as apprentice on part-time basis in order to learn business with idea of possibly entering it. Salary secondary as a starter. Might even consider small investment. Box Y-131.

HOUSE WANTED, modest rent, East, pastoral, utilities unnecessary. Box X-936.

MALE, 25, BS, Wisconsin State, MA, University of Connecticut, English Literature, currently teaching New Hampshire academy. Would like employment in which he will not vegetate. Travel anywhere. Box Y-130.

PERSONALS

OWNER selling fine MONET painting direct—no dealers. Box Y-122.

INCREASE YOUR INCOME wearing, selling famous rare jewelry—ladies, men. Box W-746.

TURQUOISE TRAIL EXPEDITION for girls 12-17 years of age. Caravan camping at spectacular sites in New Mexico and Colorado. Archeological digging, Indian ceremonials, horseback riding at base camp in Zuni Mountains. 5th year. 22 girls and 5 leaders. Also boys' groups. Hillis L. Howie, 900 Lay Road, St. Louis 24, Missouri.

CHARMING, EXCLUSIVE GRAMERCY PARK—Attractive 1-room studio suites with full hotel service. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3.50. Attractive weekly-monthly rates. GRamercy 5-6000.

GAL WITH 15 years promotion experience plus United Nations liaison relationship wants challenging position. Fluent French. Box Y-109.

"HOW CAN I FIND OUT?" You Can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

YOUNG, PERSONABLE, Chicago woman desires secretarial, tutorial, companion or governess position in Europe. Box Y-111.

RUN A Spare-Time Greeting Card and Gift Shop at home. Show friends samples of our new 1956 All-Occasion Greeting Cards and Gifts. Take their orders and earn up to 100% profit. No experience necessary. Costs nothing to try. Write today for samples on approval. Regal Greetings, Dept. 68, Ferndale, Michigan.

AMERICAN LADY takes paying guests in her beautiful villa in Florence, Italy. Box Y-123.

SEEKING PEACE OF MIND? Free homestudy course in the Catholic religion. PAULIST INSTRUCTION CENTER, Dept. S, 2 Columbus Ave., NYC 23.

THREE PLAYWRITING AWARDS. Deadline February 25th. For entrance blanks address Dramatists' Alliance, Stanford, Calif.

TEACHER PLANNING YEAR OF STUDY desires rent small private bachelor quarters or share apartment or house. Occupancy beginning June. Anywhere. Superior references. Box X-976.

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy. $14.50 complete. COOPER MUSICo., 62 East Division St., Chicago, Ill.

HOUSTON, TEXAS—Need experienced, loving, children's nurse. Permanent; 3 children; 5, 2½ and 1 year. Age 40's or under. Write airmail. Box X-973.

REPAIRERS OF THE IRREPARABLE, Restoring China, Glass, Silver, Art Objects, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

HARVARD LAW COUPLE desires summer work as companion, chaperone, tutor, or baby-watcher on European trip. Box Y-115.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $9.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

CULTURED WOMAN, American citizen, good appearance, middle forties, seeks dignified position. Expert in Swedish, Italian, French. Good knowledge Spanish, German. Experience in translating, teaching, some typing, office work. Excellent personal references. Box Y-120.

BREVITYPE course for sale—sacrifice. Machine included. Box Y-119.

WE NEED: Actors—Actresses. Professional quality. Inquire P B H, Incorporated, Box 895, Portland 7, Oregon.

SONGWRITERS! Music composed, arranged, printed, recorded. ALL WORK GUARANTEED. Information FREE. Five Star Music Masters, 313 Beacon Building, Boston, Mass.

ATTRACTIVE young woman, warm pleasing personality, varied job experience—teaching, art gallery, group work, sales—seeks stimulating summer job. Box Y-121.

HOUSES AVAILABLE

For Sale

1719 house and separate studio-garage, ideal for writer, 11 acres, woods, brook, 5 bedrooms, 3 baths, electricity, oil-burning furnaces, artesian well. 5 miles from Brewster, N. Y. Possibly rent furnished. Kenneth Macgowan, care Theodore Schaefer, Brewster.

For Rent

CONNECTICUT—Summer or year's lease two-bedroom furnished house. All improvements. On good country road. Convenient to Danbury, Brewster, N. Y., Lake Candlewood, several summer theaters, $125 per month plus utilities. Phone MUrray Hill 6-4705 (NYC) or write Box Y-118.

TRAVEL

DRIVE THRO' BRITAIN for your next vacation. See all the sights in a new rented Ford, Morris or Jaguar car from only $16.80 a week and 10¢ a mile. Gas and oil free. Write for free issue of "Dine and Drive Through Britain" and plan your itinerary. The Victor Britain Rent-A-Car System, 12a Berkeley St., London W1. Cables: Autobritn, London, England.

BOOKS FOR ORIENT-BOUND TRAVELERS: Japan, Official Guide, $6.50; India, Guide, $3; Hongkong, $2; We Japanese (Manners, Customs), $6. Tax, 3%; Postage 15¢ each. EAST-WEST SHOP, 132 East 61, NYC 21.

EUROPEAN ECONOMY TOURS. "Grand," July 12-Sept. 25; steamship passage; seventeen countries: $1,095. Atlantic airborne programs: "Central," June 20-July 28; eleven countries: $1,042. "Standard," July 1-Aug. 15; fourteen countries: $1,166; Italy, Scandinavia on all itineraries. Included: Trans-Atlantic passage, luxury coaches, hotels, meals, sightseeing, entertainment, tips. MIDWEST Tours, % St. Olaf College, Northfield, Minn.

MEXICO ARTS AND CRAFTS TOURS, 13 days—escorted—all-expense. Departures: June, July, August. TURISMO ARTES POPULARES, 2413 Driscoll, Houston, Texas.

EUROPE, PRIVATE CAR, qualified guide, chauffeur: Ladies sailing seek others join party. Box X-937.

77 DAYS, 6 Countries. University Students Tour to Europe via TWA. Coeducational, individualized, limit 25 students. Princeton Travel Bureau, Princeton University, Princeton, N. J.

WILDERNESS TRAIL TRIPS, hiking and riding. HAVASU CANYON, "Gem of the Grand Canyon"—3 and 6 days, March into May, from $50. JOHN MUIR TRAIL, California Sierra Nevada, July into September, from $8 per day. Write WAMPLER TRAIL TRIPS, Box 45, Berkeley 1, Calif.

ALASKA YACHT CRUISE; Inside waters. Five weeks leaving in June. $600 each. Boat enthusiasts preferred. No drinking or smoking. M. K. Horn, Box 65, University Station, Seattle, Washington.

65 DAY BOAT TRIP to Europe, Scandinavia and Berlin included, leaving June 12. All-inclusive rate $1150. Box Y-127.

EUROPE BY CAR? Enjoy carefree travel with PASTENE'S AUTO GUIDE TO EUROPE—maps, itineraries; 340 pages on where to stay, what to see, do, eat, drink, buy. $4.50 at bookstores.

VACATIONS

HOPE FOR LOVING HERMITS (semi-gregarious species): peace-loving, quiet-loving, beauty-loving, sea-loving, nature-loving guests welcome. Ten miles at sea, the stars your streetlights, the wide horizon beyond all desire. THE ISLAND INN, Monhegan Island, Maine. Open June 5. Advance reservations necessary. Booklet G?

DINNER AT BLUEBERRY HILL KEY. Lucullan repast. Turquoise waters. Motels nearby. The Mastertons, Islamorada, Florida.

GREEN SHADOWS, Old Lyme, Connecticut. Quiet, informal country life, good food, comfortable beds.

THE COLONIAL INN, Fairhope, Alabama, has served guests of distinction for half a century. Charming and delightful. Finest Southern foods. Write for folder and rates. E. B. Overton, Owner, Fairhope, Alabama.

HAWTHORNE INN, 54 West St., Northampton, Massachusetts. Good food. $30 week.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate; luscious food. Swimming pool—horses, golf, lakes nearby. Country auctions, summer theatre. LEWIS & MARY FISHER, Bantam, Conn.

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1142

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. Underlying problem in "The Lady or the Tiger."

B. Famous author of hypothesis, 1811, about number of molecules in gases under similar conditions.

C. The excellent king who was sole ruler of Egypt in 1956 B.C.

D. Handle.

E. To cause as if by striking; impose.

F. Common contraction, denying neccessity.

G. French writer, governess of children of duchesse de Chartres (1746-1830).

H. Cultivated ground.

I. Taken from a photographic record (2 wds.).

J. Biblical wind instruments, probably flutes.

K. One who ingests liquids.

L. A very small stream.

M. Roman martyr whose feast day marks a purely secular observation.

N. Chimney corner.

O. Norse god of the dark whose horses were Hrimfaxi and Skinfaksi.

WORDS

160 33 50 114 152

115 54 102 128 86 101 141 150

169 40 116 178 51 12 144 66 136 71

105 157 62 121

130 70 18 82 11 88 32

46 140 135 85 184 94

149 4 87 83 14 176

164 69 9 117 113

172 177 103 151 89 138 125

119 21 13 83 78 34 61 7

137 39 64 126 145 55 5

37 31 129 23 65 175

155 22 10 106 127 36 170 180 43

161 131 47 52 96 100 156 17 16

15 98 19 60

DEFINITIONS

P. Concessionaire at a circus or carnival.

Q. Second stage in the game of jackstones (not in Webster, but known to every little girl).

R. Author of "Helen's Babies," 1876.

S Trees in a Eugene O'Neill's title.

T. Amer. woman poet, authority on Chinese literature; collaborated with Amy Lowell.

U. University of Bethlehem, apparently named for its river.

V. Lower half of a divided door.

W. Song of rejoicing.

X. Columbia professor of dramatic lit., 1900-24.

Y. Virtuoso music.

Z. Sudden, reversion; withdrawal.

Z1. Either of two philosophers of 3d cent.: one attempted to harmonize teachings of Plato and Aristotle, the other those of Moses and Jesus.

WORDS

68 28 59 173 92 2 76

104 30 109 122 147 63 185

20 81 77 27 120 44 72 53 1

159 146 107 6

182 57 84 158 123 168 132 165

58 153 80 45 91 95

163 29 133 171 49

3 90 181 24 166 74

167 75 162 48 134 38 142 112

42 110 25 139 99 154 143

124 79 3 35 56 73 174 103 148

118 41 26 93 67 111 179 97

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

								1 R	2 P	3 Z	4 G	5 K		6 S	7 J	8 W	9 H			
10 M		11 E		12 C	13 J	14 G	15 O	16 N		17 N	18 E		19 O	20 R	21 J					
22 M	23 L	24 W	25 Y	26 Z1	27 R	28 P	29 V		30 Q	31 L	32 E	33 A	34 J	35 Z	36 M					
37 L	38 X	39 K	40 C	41 Z1	42 Y	43 M	44 R	45 U	46 F	47 N		48 X	49 V	50 A	51 C					
52 N	53 R	54 B	55 K	56 Z	57 T		58 U	59 P	60 O	61 J	62 D	63 Q		64 K	65 L	66 C				
67 Z1	68 P		69 H	70 E		71 C	72 R	73 Z		74 W	75 X	76 P	77 R	78 J	79 Z					
80 U	81 R	82 E	83 G	84 T		85 F	86 B	87 G	88 E	89 I	90 W	91 U		92 P	93 Z1					
94 F	95 U	96 N		97 Z1	98 O	99 Y	100 N	101 B		102 B	103 I		104 Q	105 D	106 M					
107 S	108 Z	109 Q	110 Y	111 Z1	112 X	113 H		114 A	115 B	116 C	117 H	118 Z1	119 J	120 R	121 D	122 Q				
	123 T	124 Z		125 I	126 K	127 M	128 B	129 L	130 E	131 N	132 T		133 V	134 X	135 F					
136 C	137 K	138 I	139 Y	140 F	141 B		142 X	143 Y	144 C	145 K	146 S	147 Q	148 Z	149 G		150 B				
151 I		152 A	153 U	154 Y		155 M	156 N	157 D	158 T	159 S		160 A	161 N	162 X	163 V					
164 H	165 T	166 W		167 X	168 T	169 C	170 M	171 V		172 I	173 P		174 Z	175 L	176 G					
177 I	178 C	179 Z1	180 M	181 W	182 T	183 J	184 F	185 Q												

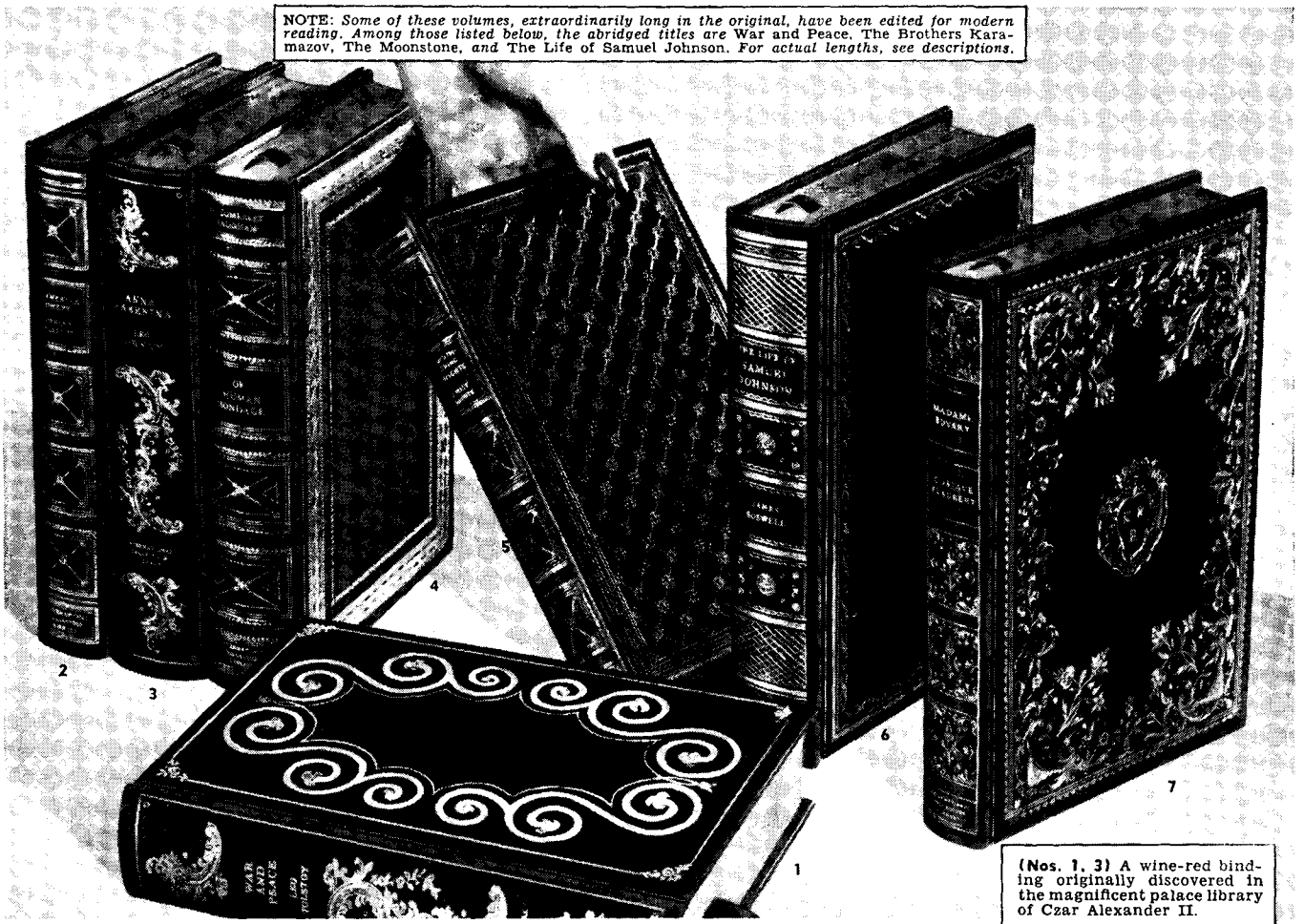
Solution of last week's Double-Crostic will be found on page 7 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ANY 3 OF THE MASTERWORKS LISTED BELOW IN AUTHENTIC PERIOD BINDINGS for only $1.00 with Membership

TO INTRODUCE YOU TO THE BEAUTY OF INTERNATIONAL COLLECTORS LIBRARY VOLUMES

NOTE: *Some of these volumes, extraordinarily long in the original, have been edited for modern reading. Among those listed below, the abridged titles are* War and Peace, The Brothers Karamazov, The Moonstone, *and* The Life of Samuel Johnson. *For actual lengths, see descriptions.*



(Nos. 1, 3) A wine-red binding originally discovered in the magnificent palace library of Czar Alexander II.

(Nos. 2, 5) A binding in rich blue, with a design by Emile Mercier, master bookbinder of the 19th century.

(No. 4) A superb binding in brilliant green, with an exquisite design found in the library of Louis XVI.

(No. 6) A binding in soft burnt-orange created by Kyle of Fleet Street, famous English leather craftsman.

(No. 7) An elaborate binding in antique brown, with a design from Mme. de Pompadour's private library.

WAR AND PEACE *by Count Leo Tolstoy.* Tolstoy's world-famous epic masterpiece. (Czar Alexander II binding). *Translated by Princess Alexandra Kropotkin and abridged to 741 pages.*

BARCHESTER TOWERS *by Anthony Trollope.* A love story richly spiced with the satirical humor that is Trollope's trade mark. (19th century Emile Mercier binding). *Complete.*

ANNA KARENINA *by Count Leo Tolstoy.* Perhaps the greatest novel ever written about one of the eternal literary themes—infidelity in marriage. (Czar Alexander II binding). *Complete.*

OF HUMAN BONDAGE *by W. Somerset Maugham.* The Dean of English prose probes deeply into the bonds of love and hate which hold man and woman together. (Louis XVI binding). *Complete.*

WUTHERING HEIGHTS *by Emily Brontë* The deeply-moving story of one of the strangest love relationships recorded in all world literature. (19th century Emile Mercier binding). *Complete.*

THE LIFE OF SAMUEL JOHNSON *by James Boswell.* The brilliant, witty Johnson lives forever in this, the world's greatest biography! (Fleet Street binding). *Abridged to 631 pages.*

MADAME BOVARY *by Gustave Flaubert.* A realistic portrait of courtship and marriage and the disintegration of a woman's character. (Madame de Pompadour binding). *Complete.*

THE MOONSTONE *by Wilkie Collins.* (Not shown.) The world's first detective novel—still the finest and most absorbing one ever written! (Mercier binding). *Abridged to 444 pages.*

THE BROTHERS KARAMAZOV *by Fyodor Dostoevsky.* (Not shown.) Called the world's most masterful novel. (Czar Alexander II binding). *Kropotkin translation. Abridged to 483 pages.*

Write Below the Titles of the Three Volumes You Want For Just $1.00

_____

_____

_____

International Collectors Library, Dept. 2SRL
Garden City, N. Y.

Please send me the three International Collectors Library volumes, the titles of which I have written above, for free examination. *I understand that if I am not completely delighted, I may return the three volumes within 7 days and owe nothing.* Otherwise, I will send only $1.00 (plus few cents shipping) for all three introductory books. As a regular Library member I will receive each month an advance description of the forthcoming selection, which I may accept or reject as I choose. I may take as few as four additional volumes during the coming 12 months at the exclusive price to members of just $3.65 each, plus delivery charge – and I may resign membership at any time after doing so simply by notifying you.

Name.....

Address.....

City.....Zone.....State.....

SELECT THE VOLUMES YOU WANT AND MAIL THE COUPON

THE libraries of the men who created the "golden age of bookbinding" were retreats of exquisite beauty. On their shelves were fabulous volumes designed by fine contemporary artists and lovingly hand-bound by dedicated craftsmen in centuries-old traditions. Not even a millionaire could buy these volumes now, for they are the national art treasures of a dozen lands. Yet—on the most limited budget you may have thrilling reproductions commissioned by the International Collectors Library!

A LIFETIME LIBRARY OF LUXURIOUS VOLUMES. Within the covers of these books are the greatest works of literature – novels, drama, philosophy, biography, history – some of which, extraordinarily long in the original, have been edited for modern reading. The bindings are in the rich reds, meadow greens, bright browns and blues of the originals. Each is elaborately embossed in 24 kt. gold, enriching your rooms as they did the palaces of kings. The page tops are decorated with genuine gold leaf, and a silk ribbon marker has been added. The paper in each volume was made to last for centuries.

HOW THE LIBRARY'S PLAN WORKS. The Library distributes these volumes at just $3.65 each, *strictly limited to members.* Each month you will receive an advance notice of the forthcoming release. If you do not want it, merely notify us and it will not be sent; otherwise, it will come to you for $3.65 plus small delivery charge. You build your library as you choose – either exquisite matched sets or a collection of individual volumes. Your sole obligation as a member is to accept as few as four selections in any twelve-month period. After taking only four selections, you may resign at any time.

MAIL THE COUPON TODAY! Send for your *three* volumes for free examination. If you are not overwhelmed by their beauty and value, return them in 7 days and owe nothing. Otherwise, pay $1.00 (plus shipping) for all three and become a Library member. Remember—you may continue membership as long as you wish, or cancel at any time after accepting only four more books. So—mail the coupon *today!*

INTERNATIONAL COLLECTORS LIBRARY · GARDEN CITY, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED